musical
COURIER

The Messiah As Handel Wrote It

Christmas Music in N. Y.

European Seasons Open

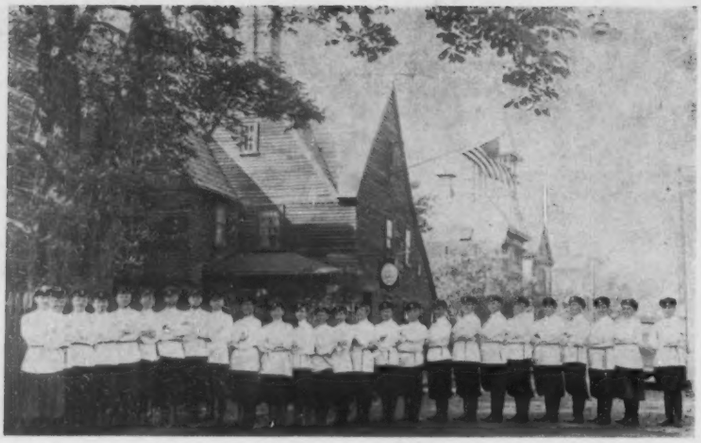
DECEMBER 15, 1947
25 cents

Photo by Yvonne Le Bo

THOMAS L. THOMAS, American Baritone

Up and Down the Musical Circuit

. . . ARTISTS FOLLOW CALL OF MELODY . . .



AT AMERICAN LITERARY SHRINE.
The Platoff Don Cossacks, on an extensive tour through New England this fall, visited one of the section's historic spots, Hawthorne's House of the Seven Gables. (Photo by Fred Abodeely.)

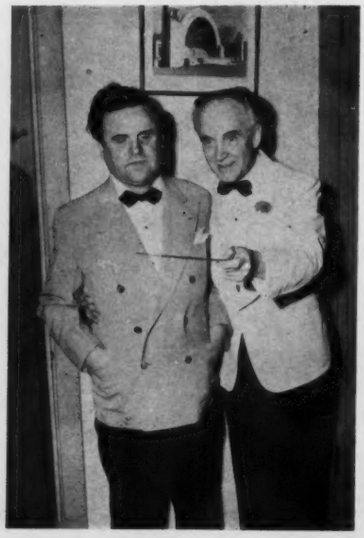
TODD DUNCAN
returns to the United States after a 14-week tour of recitals and operatic appearances in Europe. He sang in Porgy and Bess before the King and Queen of Denmark at the Royal Opera House in Copenhagen and also for the Princess Royal at the Edinburgh Music Festival. He visited France, Italy, Belgium, Norway, Sweden, Denmark and England but had to cancel a concert in Prague for "political reasons."

THE PAGANINI QUARTET,
which made its debut recently on RCA Victor Records in Beethoven's Razoumovsky Quartets, is on its first transcontinental tour of 60 concerts in 17 states. L. to r., Henri Temianka, first violin; Gustave Rosseels, second violin; Robert Courte, cello; Robert Maas, viola.

COMMISSIONED SCORE COMPLETED.
Joyce Barthelson, left, composer of the Duo-Concerto (for two pianos) and Virginia Hoff, pianist, who will play the work with Miss Barthelson, discuss the score with Milton Forstat, conductor of the Westchester, N. Y., Symphony Orchestra, who commissioned it this year. (Photo by Ben Greenhaus.)

GREETINGS IN THE CAPITAL.
Dr. Hans Kindler, conductor of Washington, D. C.'s National Symphony, gave the hand of musical fellowship to Claudio Arrau after the latter's recital at Constitution Hall on Nov. 12. Mr. Arrau was the first to be heard on the new piano series sponsored by Patrick Hayes. (Photo by Harris & Ewing.)

(Below)
SOLOIST AND CONDUCTOR.
Alec Templeton (left) with Jerzy Bojanowski at the first of last summer's orchestra series, Music Under the Stars, at the Blatz Temple of Music, Milwaukee. Another soloist there under Mr. Bojanowski was Lauritz Melchior. The conductor also was guest leader for the Tulsa (Okla.) Civic Symphony. (Photo by Milwaukee Sentinel.)



(Below) WELCOME TO ALBANY!
Al Weisshard (left), treasurer of the Albany Music Guild, greets Giovanni Martinelli and Marienka Michna, assisting pianist, as they arrived to give a concert last month in that city under the guild's auspices.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Telephone CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice President-Treasurer

RUSSELL KERR, Managing Editor
RENÉ DEVRIES, ROSALYN KROKOVER, MARY CRAIG,
MARY L. STOLTZFUS, Associate Editors
DR. BERNICE FROST, LEON CARSON, Contributing Editors
WILLIAM A. TAYLOR, Radio Editor
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative
ANITA LEVINSON, Advertising Production

CHICAGO HEADQUARTERS:
René Devries (in charge), and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd.
Hollywood 28, Calif. Phone, HI. 7646

SAN FRANCISCO BAY AREA:
Mrs. Francis H. Redewill, 1675 Euclid Avenue,
Berkeley 9, Calif. Phone, TH. 3-10760

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 3122
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, 215 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative,
Gramaphone Record Club, 159 New Bond St., London W.1.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St.,
Double Bay, Sydney, New South Wales.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.
CZECHOSLOVAKIA: Dr. Jan Lowenbach, Prague 4, Toskansky Palac,
Ministry Skolstvi, Prague.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.
ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.
SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK DECEMBER 15, 1947 No. 3162

IN THIS ISSUE

The Musical Parade ... 4
The Messiah As Handel Wrote It
By Dr. J. M. Coopersmith ... 5, 9
Boston: Honegger Symphony Introduced
By Jules Wolffers ... 6
Prague Hears New Prokofieff Opera-Comique
By Dr. Jan Lowenbach ... 6
Carol and Carillon:
Special Yule Music in Churches
By Leon Carson ... 7
Paris: Dancers Vs. Stagehands Impasse Ended
By Suzanne Demarquez ... 8
London: Fall Season Brings Visits of Notables ... 8
New York Concerts:
Many Orchestral Novelties ... 9, 15, 19, 20, 21, 22
Radio, Television: News and Reviews
By William A. Taylor ... 10, 11
Brazil and Argentine Seasons End
By Ceicao de Barros Barreto and Leopoldo Frias 12
The Dance: New Works by Ballet Theatre
By Rosalyn Krokover ... 13
Metropolitan Opera: Artists Bow ... 14
Chicago: New Plans Announced; Concerts
By Dosha Dowdy ... 16, 17
Los Angeles: Concerts on Increase in Midseason
By Richard Drake Saunders ... 18
New Publications: Books and Music ... 24
Pickup Chatter: Reviews of New Recordings ... 25
In the Schools and Studios ... 26
Holiday Time Is a Busy Time!
By Mary Craig ... Back Cover

Christmas Greetings

THE staff of the Musical Courier extends to its readers everywhere the very best wishes for a happy holiday season and a prosperous New Year.

What's Wrong with Opera?

Opera—ever an embattled form of art—seems to be coming in for unusual attention nowadays. Life magazine in a November issue ran a lengthy screed about Ezio Pinza, by Winthrop Sargeant, in which (mingled with some panegyrics for that basso as the last link with a great line of singers), there were some unabashed remarks about the lyric drama being sadly decadent.

Irving Kolodin, in the New York Sun, devoted a lead article to the recent statement of the board of directors abhorring some of the "action" shots of dowagers in undignified postures which appeared in the tabloids after the Metropolitan's opening night. This critic says, "All the management needed to focus the attention of its opening audience on opera was a performance of The Masked Ball which would have made other factors unimportant."

One might hazard the opinion that all the Metropolitan needs in order to restore the balance of both its own programs and assure the health of the lyric drama is to choose new works and new singers on the sole principle of "opportunity for the very best the world offers."

• • •

It is well understood that the Metropolitan suffered severely in the depression of some 15 years ago and that as a result of its rescue through the generous donations of opera-lovers everywhere, it acquired an attitude of caution where any undue outlay was concerned. Those conditions no longer apply in an era when the house is unusually crowded. Granted the wartime spending for "amusements" is somewhat abated, there still is a large demand for opera.

Because the house may be filled night after night with the warhorses of the repertoire, there is no reason why the best new works shouldn't have a trial—even against drapes or improvised, simple scenery if necessary. For example, the Metropolitan's tardy introduction of Britten's Peter Grimes seems almost like a "face-saving" expedient after that opera had been successfully given in about seven or eight countries in various languages. Here is the composer most successful at the present day in writing works for the operatic stage—and in English—and the foremost opera house in an English-speaking country apparently has only become aware of him. There is also the success of the two Menotti operas—The Medium and The Telephone—on hard-boiled Broadway to point the obvious fact that the Metropolitan (though it did give Menotti's Amelia and the unsuccessful The Island God) is not today in the van of the new movements in opera. And it should be.

• • •

Secondly, the best singers are not being sought or assembled in any such galaxy as was painstakingly gathered by the impresarios of former days. America seems to be the one country with the requisite means to undertake such a task. It is a rather futile proceeding to devote much colorful and effective publicity to the "glamourizing" of performances, and then to neglect to provide the very best singers which are available.

The American end of the selection is pretty well taken care of by the Auditions of the Air, which are to resume this season. It is entirely fitting that an American opera house give opportunities to artists of this country. It is laudable, too, that a certain independence of the rest of the world was established during the difficult war years, when national barriers existed to importation of other artists. Those conditions no longer exist, in most cases, and it would be a serious mistake to espouse a form of chauvinism that restricted the chances of entry to an avowedly international opera house. Wartime animosities will remain for some time, and it is felt by many that some artists who engaged very openly in collaborationist activities would not be heard with pleasure. But there are many others.

• • •

It would seem a relatively simple task—since the bulk of these artists would be only too happy to receive an invitation—for the management to settle down some afternoon before a copious collection of foreign recordings, and then to choose. Offhand one could name at least a dozen artists who would enrich their roster.

Those record "fans" in the "know"—unlike those very provincial New York "experts" who were bowled over by her success—were very well aware of the merits of Cloe Elmo. They could also tell the Metropolitan management, in case it doesn't know, about other accomplished singers now to be heard in opera—but not at the "Met."

IF THE SHOE FITS . . .
Andrew Gainey as Marcello, David Lloyd as Rodolfo, Lois Hunt as Musetta and Kathryn Westman as Mimi rehearsing a scene for the American Opera Company's production of La Boheme presented in English at the Academy of Music in Philadelphia, Nov. 4.

ON THE COVER

That singing comes as naturally to a Welshman as baseball to an American is a tradition firmly instilled in all good Welsh boys from Cardiff to Scranton. Prominent among those who have enriched American life with the vocal heritage of their native Wales is Thomas L. Thomas, whose voice is familiar to concert and radio audiences throughout the United States and Canada from his coast-to-coast concert tours and in broadcasts over the major networks, including Manhattan Merry-Go-Round, the Firestone Program, the Family Hour, the Chicago Theater of the Air and others. He has distinguished himself as a recitalist and guest artist with such orchestras as the New York Philharmonic, the Indianapolis, NBC and Detroit Symphonies. His many record albums made for Victor are constantly reported on the best-seller list.

Vol. CXXXVI, No. 9
Whole No. 3162

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

Sixty-Eighth Year
December 15, 1947

THE MUSICAL PARADE: By the Staff

Now that the New Year is here, we herewith publish our exclusive Musical Calendar for 1948's glad span:

Jan.—Turn over a new leaf—or even two in some atonal odes. It won't matter a bit.

Feb.—Valentines are in order—artists to managers, and *vice versa*.

March—Time for woodwinds wild.

April—Appropriate for performances of Parsifal.

May—Flowers that toil up the aisles on the arms of groaning ushers.

June—Ah, Spring at last! Season for (Bartered) Brides and Mendelssohn.

July—Independence Day for Divas. (Husbands never get any.)

Aug.—Outdoor concerts flourishing thickly. (Who wants to spoon indoors at this time of the year anyway?)

Sept.—Sterner note as the orchestras and studios tune up.

Oct.—Bright blues weather—new theories about jazz abound yearly.

Nov.—Thanksgiving "turkeys" on many stages.

Dec.—Gift "packages" on the radio. (Better not look some of 'em in the tooth-paste!)

• • •

TONAL TATTLING.—Jose Iturbi recently won decoration of French Legion of Honor. . . . Leroy Robertson, composer, who won the $25,000 Reichhold symphonic prize, avers that he used to be a shepherd—not, however, of The Lambs. . . . Todd Duncan will sing Escamillo at Covent Garden next spring. . . . AGMA is going to revise its constitution—but drastically. . . .

Paul White, of Rochester, writing to N. Y. Times, commented on the rehearsal garb of some conductors which, he says, "remind one of pajamas, dungarees, the chain gang, a Chinese laundryman, or a galloping Cossack." Must be the "Hollywood influence." . . .

• • •

Petrillo entered plea of "not guilty" to violating the Lea Act in Chicago Federal Court, Nov. 12. . . . Margaret Truman invited by Ormandy to make a solo appearance with the Philadelphia Orchestra following her attendance, with her mother, of one of its concerts in the Capital. . . . Boston Symphony played a whole concert at the Waldorf dinner honoring Dr. Chaim Weizmann, given by the American Committee for the Institute bearing his name in Palestine. . . .

PRIMITIVE ART.
After a recent performance for the Ketchikan Concert Association in Alaska, the Alma Trio went in search of camera subjects and came across a wonderful collection of totem poles. Adolph Baller, pianist, and Gabor Rejto, cellist, are dwarfed by this huge carving while Roman Totenberg, violinist, offers a snack to the bird-faced monstrosity!

THE TONE EXULTANT.
Mario Berini, Metropolitan Opera tenor, on a fall concert tour, gave a recital in Boise, Ida., and then went fishing in one of that State's trout-filled lakes.

Jacques Ibert wrote the score for the film Panic, directed by Julien Duvivier, now showing on Broadway. . . . The New York Interracial Singers, under Clifford Kemp, sang at the Honors Day Program in Town Hall, Dec. 4, for distinguished men of science including George W. Carver. . . . Sat. Review of Literature listed Edward Johnson's favorite six books, but strangely enough omitted any treatise on calming prima donna's nerves. . . . Sat. Evening Post has a copious article on Baccaloni in the issue of Nov. 7. . . . David Cherniavsky, second son of Mischel Cherniavsky, the cellist, married Miss Peggy Claire Scott in London on Nov. 8, and the happy pair left for Corsica. . . .

• • •

Increasing influence of music in the destiny of States and nations is suggested by the following somewhat surprising item submitted by a well known public relations counsel:

"The State of Missouri Cultural Society in Jefferson City has requested of André Kostelanetz permission to suggest Mark Twain—Portrait for Orchestra [commissioned by that conductor from the late Jerome Kern] to the State Legislature for selection as the State Anthem." . . . (The task of *singing* so extensive a work might be something of a chore—for legislators and others.) . . .

• • •

SEEN AND REPORTED.—Washington, D. C., is having its first series of all-piano recitals since 1925—which may or may not constitute a Trend. . . . Italo Tajo, Italian bass, will not come to U. S. this season as planned, because a motion picture for which he is under contract in Italy has been postponed to next spring. . . . Among the artists from this country who will appear in the Brussels Philharmonic "Grands Concerts" is William Kapell. . . .

Bagby Music Lovers' Foundation marked its 22nd anniversary with a gala concert at Waldorf on Dec. 1 under direction of George Bagby, nephew of the founder. . . .

Cincinnati Symphony program notes are following novel plan this season of alternating writings between several local critics, early contributors being Fred Weiser, literary editor of the Enquirer; John P. Rhodes, music editor of same; Mrs. Eleanor Bell, music critic of Post. . . .

• • •

An American Brotherhood Week, Feb. 22 to 29, with President Truman as honorary chairman, will include quite a few musical features throughout the country.

National Crafts and Science Show at Madison Square Garden had section called Hobbies of Famous People. It included watercolors and oils by Lotte Lehmann, William Kapell and Nathan Milstein, needlework by Dorothy Maynor, baseball memorabilia collected by Helen Traubel, craftswork by Richard Crooks, examples of gesso decoration by Mary Bothwell and a model ship from Patricia Travers. Lauritz Melchior was represented by stamps, Efrem Kurtz by some paintings by children, and Jascha Veissi by antique instruments. . . .

• • •

Florence Mercur, now on a transcontinental concert tour, reports that her car broke down in the desert between Yuma, Ariz., and El Centro, Calif., 150 miles from San Diego, where she was to play that night. A passing motorist, receiving her S.O.S., sent a cab back to pick up the stranded artist, who arrived in San Diego in time for her engagement. . . .

• • •

Social season is at height. Marie Powers, star of The Medium, and its librettist and composer, Gian-Carlo Menotti, were honored with a testimonial dinner by The Town Hall Club in its quarters on Sunday evening, Nov. 16. Miss Powers, however, was unable to be present because of rehearsal obligations in Boston, where the opera was to open the following evening. Carlton Sprague Smith, musicologist, served as toastmaster. Mme. Olga Samaroff, Douglas Moore and Mr. Menotti were the speakers. Miss Powers telegraphed her regrets, read by Mr. Menotti. Over 250 guests attended, including Efrem Zimbalist, Jr., producer of the opera on Broadway; Chandler Cowles; Dr. Carlo Perrone, Italian consul; Mr. and Mrs. Goddard Lieberson; Mr. and Mrs. Igor Buketoff (the former will conduct the opera on its world-wide tour); Leon Barzin, and Walter Toscanini. . . .

• • •

The first luncheon this season of the Music, Book and Drama Club was held on Nov. 17 at the Three Crowns restaurant in New York, where the smorgasbord is the *pièce de resistance*. Mme. Charlotte Lund, founder and president of the club, wrote the following poem, which she recited for the members:

Mr. Smorgas went to the opera,
Drove up in a Fjord.
Mr. Smorgas hated opera,
Boy! was Smorgas bord!

Mrs. Eleanor Camp contributed a short program of songs, with Mme. Lund at the piano. Rev. Cannon Sydney of St. Peter's Rectory, Bayside, Long Island, was guest speaker.

• • •

ANNA, THE EQUINE STAR

[The fabulous Anna appeared in many movies, the two best known being When Knighthood Was in Flower with Marion Davies and The Sheik with Valentino. Her only opera was Aida, but in this she appeared for 25 years with many famous tenors, beginning with Caruso. After her rescue from the peddler's wagon by Captain Hertz of The Pegasus Club of Rockleigh, N. J., she lived in comfort for three years longer, dying March 23, 1940, at the ripe old age of 39 years.]

Is that the once proud Anna slogging by,
That old white nag hitched to a cart piled high
With watermelons—Anna the equine star,
The once grand steed of varied repertoire,
Beloved of stage and screen from coast to coast?
For Anna there awaits a roomy stall,
Can noble Anna be this sorry ghost?

Anna it is. And as she ambles on
Aida's music sounds—today is gone,
The Metropolitan's gold curtains part.
The king of Egypt waits. Bold brasses start
A martial air. Young Anna enters Thebes.
Her harness gleams with jewels. Wild applause.
Gone is the peddler's cart—once more she draws
The chariot of triumphant Rhadames!

NELL K. A. FOSTER.

The Messiah As Handel Wrote It

THE FOUNDLING HOSPITAL IN HANDEL'S DAY.

This London institution, founded in 1739 by a Capt. Coram, is closely associated with Handel (who presented the organ for its chapel and dedicated it with a performance). He was nominated in 1750 as one of its governors. In later years he conducted Messiah at intervals here, the excellent choir of professional singers being assisted by the children of the Hospital. (Illustration from Newman Flower's "Handel.")

HANDEL, FROM A PORTRAIT.

By J. M. COOPERSMITH

What does the editing of a work like Handel's Messiah entail? The moment we think of the possibilities for corruptions and misconceptions that could have crept into this world-famous oratorio during the past 200 years, we realize that the editing of a work of this kind presents many problems.

Other than Handel's original manuscript and the autograph corrections in various transcripts of the Messiah, what source material is admissible? What errors in the text, the rhythm, the notes, the accents, the vocal ornamentations have been incorporated in earlier editions? When Handel himself composed two or more versions to go with the same text, which version should be favored? What constitutes an authentic Handelian accompaniment? If excisions are to be made at performances, which are acceptable? In short, how can we be certain that we are hearing Handel's music as he wrote it? These are a few of the questions that have been answered in the new Carl Fischer edition of Handel's Messiah.

Concerning Source Material

The collation of a large group of original sources was required in order to ascertain Handel's intentions. The original autograph at the British Museum and the autograph sketches and fragments at the Fitzwilliam Museum were compared with the Smith transcripts—which also contain important autograph corrections and additions—and several transcripts prepared for later performances that present variant versions.

Two autograph-facsimiles of Handel's original manuscript, which have been published by photolithography, are readily accessible for reference purposes. Of the two, the second—which was carefully edited by Friedrich Chrysander for the German Handel Society, Vol. 96 (Hamburg: Strumper & Company, 1892)—is much to be preferred to the first, made by the Sacred Harmonic Society (London: 1868).

The Handel MSS left by Lord Fitzwilliam to Cambridge University in 1816—along with his splendid collections of books, pictures, prints, engravings, and the annual interest on the sum of 100,000 pounds—offer autograph sketches and fragments perhaps second in importance only to the British Museum original-autograph. The Smith transcript, used as a conducting score by Handel at the first performance in Dublin (1742), was prepared by John Christopher Smith, Handel's amanuensis who acted as the latter's secretary for many years and to whom Handel willed all of his manuscripts. This transcript is now in the library at Saint Michael's College, Tenbury, England, where it is listed as MSS. 346-347.

Of the transcripts prepared for later performances, the most significant are the two full scores at the British Museum (Egerton 2937 and R.M. 18.3.2, the latter from Smith's own library), the manuscript at the Hamburg Stadtbibliothek, the Newman Flower version, which contains some autograph text-variants in "I Know That My Redeemer Liveth," and, finally, the most interesting and complete transcript, owned by the Rosenbach Company of New York, to whom I am indebted for its use.

The materials listed above represent the principal source used for comparison. Other sources—such as the transcript willed by Handel to the Foundling Hospital in London, where so many successful performances of Messiah were conducted by Handel for charity, and the separate choral and instrumental parts—were included merely because they represent contemporary evidence of the correct balance in typical performances conducted by Handel.

Deviations from the Autograph

There can be no doubt that the text of the Messiah furnished to Handel by Charles Jennens had a tremendous influence on the composer. Quotations from fourteen separate books in the Old and New Testament were used in the compilation of this text and the unity and majesty achieved in the complete word-book were the inspiration for a great masterwork. Many errors have appeared in all previous editions of the word-book. By comparing the text used at the first performance with other germane sources, a really authentic word-book appears for the first time in the Carl Fischer edition of the work.

A surprising number of rhythmic errors found in earlier editions have been corrected. For the most part, the previous editors have been more careful with regard to the notes themselves. Nevertheless, several "traditional" readings have been demonstrated as untraditional, and Handel's version has finally been restored. From the point of view of textual accuracy, perhaps the most glaring error to be corrected appears in the last chorus where all editions omit the *martellato* marks clearly indicated in the Handel autograph. Moreover, the text has been accommodated to the music precisely as Handel intended it.

Problems of Vocal Ornamentation

The problems of vocal ornamentation, not only in Handel's works, but in the whole body of early 18th-century music, require further clarification. Preliminary studies of some importance have been made by Max Seiffert and Hugo Goldschmidt and it must be accepted, at least in principle, that a very specialized type of ornamentation was common in Handel's time. Unfortunately the few examples that have survived do not permit conclusive systematization. In the large mass of Handel's vocal material I have found only one instance of added ornamentation in autograph; the aria, "Benchè mi sia crudele" from the opera Ottone. To this example may now be added three others, all in the handwriting of John Christopher Smith: two excerpts from the Rosenbach transcript, which are contemporary evidence of the type of ornamentation employed in the sustained vocal-aria; and, as the third item, the Handel-cadenza for the tenor air, "Every Valley." Even the survival of this small group would seem to indicate that ornamentation was a common practice, that it differed with each singer and, finally, that it was seldom written into the music except for an inexperienced vocalist. Thus, angularity of the vocal-line was avoided by the insertion of scale patterns especially in the larger intervals, and the free use of appoggiaturas before notes of longer duration.

Alterations Made by Composer

One of the unique features of this edition is its presentation of every known variant of the alterations made by Handel to accommodate the various singers who performed in the Messiah during his lifetime. Most of these are transpositions for new singers, but occasionally they represent a reworking of the musical structure. A choir director who happens to have a better alto than a bass soloist at his disposal (or vice-versa) will be especially grateful to find authentic versions for either. The substitution of soprano for the tenor (or vice-versa) occurs most frequently; in addition, several bass solos have been rewritten for soprano or alto. As many as five versions are given in Part II for the text "How Beautiful Are the Feet": one for the soprano, one for the tenor, one for contr'alto solo, one for soprano and contr'alto duet with chorus and the last for two contr'altos with chorus. The names of the singers who were soloists for various occasions have been recorded and such a wealth of interesting material is available that a separate article could be prepared on this one phase alone. Let us conclude by saying that the main body of the present edition contains the Messiah as it is usually given and all known variants of the separate excerpts appear as supplementary material in the appendix where they are numbered to correspond with the versions in the body of the work.

It will be seen, therefore, that the corruptions mentioned above represent in themselves enough justification for the new and critical revision published by Carl Fischer.

The Handelian Accompaniment

To achieve a correct Handelian performance, it is imperative that the vocal and instrument forces at the composer's disposal be considered and that the *continuo* be properly realized. From the documentary evidence it is established that the oboes and bassoons represented 40% of the total number of strings employed in the Handelian orchestra. (Horns and trumpets are not included in this percentage because their use as choral reinforcement was limited; the reeds, however, were employed regularly to strengthen the choral parts, especially in fugal writing.) The composite reed-string tone which results is the first essential for true Handelian ensemble. For a historically accurate performance it is, therefore, desirable that this type of accompaniment be used rather than the additional accompaniments which have been employed since Mozart's time.

Because an organ was not available, Mozart had to meet the problem of replacing it by the use of additional instrumentation. This practical consideration was forgotten in the 19th century when a more romantic orchestral coloring was utilized. Thus, the Victorian accretions of Hiller, Mendelssohn, Macfarren, Costa, and Franz served only to conceal almost beyond recognition Handel's stylistic intentions. In recent years, Friedrich Chrysander and Max Seiffert have directed the attention of scholars to the correct *Aufführungspraxis* for Handelian works. Especially since 1935, the anniversary year, there has been a marked tendency to revert

(*Continued on page 9*)

DR. J. M. COOPERSMITH

(Photo by Francis E. Falkenbury, Jr.)

Dr. Coopersmith, who prepared a new edition of Handel's Messiah from various original sources, correcting a number of errors in previous versions, tells in this article of the task of scholarship involved in such a labor. The edition will be given its first hearing by the Oratorio Society of New York in Carnegie Hall, Dec. 20, under Alfred Greenfield's direction.

Prague Opera Appoints Talich As New General Artistic Head

By DR. JAN LOWENBACH

Prague

The season in Prague opened rather dramatically and sensationally. Following a slow crisis which had lasted for almost two years in connection with the directorship of the National Theatre, the Minister of Education, Dr. Jarislav Stransky, the supervisor of this institution, solved it by reappointing the former chief of the opera, Vaclav Talich, who had resigned after the war. With this move the only adequate personality here was put at the helm of the Opera, a conductor of eminent qualities, who enjoys the esteem even of those who are opposed to him for ideological reasons.

Talich is an outspoken musical personality. His temperament has been disciplined during past years and is always directed by his keen intelligence. His taste, though sometimes deviating from the official directives, always compels respect.

The policy of the theatre before him was justified after the war by ideological reasons and certainly had its merits in stressing the national repertoire. But when Ottokar Jeremias, the former chief of the Opera, fell sick a strong artistic leadership ceased to exist, and discipline and the quality of performances left much to be desired. Talich now gives reasonable hope to those who are looking forward to a correction of these shortcomings.

Aided by two new appointees, the conductor Zdenek Chalabala and the stage director, Hanus Thein, it will be his task to improve the standard of performances and the flexibility of the repertoire and efficiency of the personnel. Revivals of Viteslav Novak's Karlstein and Leos Janacek's Katja Kabanova and other new operas are already announced. Among novelties will be the European premiere of Prokofieff's War and Peace, expected to be ready in time for the International Music Festival in May, 1948.

New Prokofieff Opera Heard

The second Prague Opera House, the "Grand Opera," has just produced Prokofieff's latest opera, Wedding in the Monastery, composed in 1942. It is a witty and entertaining work, a parody on the opera buffa, very much in line with the sardonic temperament of the composer.

The libretto is by himself, and based on Sheridan's comedy The Duenna. It uses in exaggerated form all the usual types and clichés of the opera buffa—the father who is deceived, the ancient lover favored by the father as his daughter's future husband, the aging duenna, the clandestine wedding of the daughter and the hero in the monastery. Eventually everything comes to a happy ending.

All this is parodied in rather sophisticated manner, but the music is of an unconventional originality in rhythm, style and harmony. The listener is always captivated by the *esprit* of the inventive composer. The production and performance, under the young and talented conductor, Vaclav Kaslik, was fresh though a bit over-intellectualized.

On the whole, the National Theatre cultivates the Czech and Slavic repertoire, in rather conservative and traditional performances. It leaves the international fare to the Grand Opera, which does not shy away in its staging from any expressionistic or constructivistic experiment.

Philharmonic Widens Programs

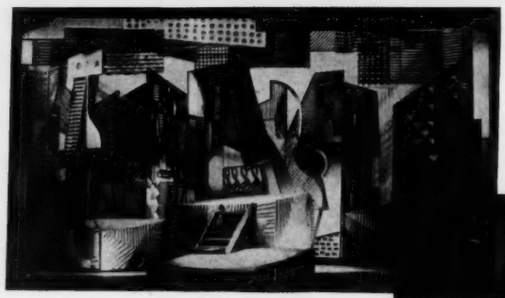
The Czech Philharmonic Orchestra, the second pillar of Prague's musical life, has resumed its subscription concerts under the excellent Rafael Kubelik. For the first time since the war, its repertoire now includes not only classics and romantics like Mozart, Beethoven, Mendelssohn, Brahms and Bruckner, but also works of former so-called "enemy aliens" such as Hindemith (Metamorphoses) and Bartok Third Piano Concerto, both very popular with Czech audiences. Also performed were some Slavic novelties (Szalowski, Turski, Prokofieff).

Besides the Philharmonic, Talich's newly founded Chamber Orchestra is in the foreground of the orchestral offerings due to its exquisite ensemble playing. It is devoted to programs of preclassic Czech masters like Benda, Stamitz, Filtz, Mica, among others.

Modern Composers Honored

Of the other institutions, the Umelecka Beseda continues systematically to present its weekly programs of novelties. The 60th birthday of Emil Axmann and Boleslav Vomacka were celebrated with programs of their chamber music.

Two cycles of the venerable Chamber Music Society were sold out. Besides native artists and ensembles, others of international renown are presented such as the Calvet and Poltronieri Quartets. American artists have thus far been represented by the baritone Aubrey Pankey and the conductor Walter Ducloux, who created a strong impression with several operatic and concert performances (among other works, Honegger's Jeanne d'Arc). Recitals abound, but they have left very little imprint on the musical scene.



SCENE FROM PROKOFIEFF'S WEDDING IN THE MONASTERY, opera-buffa premiered recently at the Prague Grand Opera. Below, Rafael Kubelik, conductor of the Czech Philharmonic Orchestra. (Upper photo by Karel Drbohlav.)

Czech Music Life Gaining

•

Prague to Award Pianists' Prizes

The International Competition for Pianists for the Bedrich Smetana Prize 1948 will be held in Prague in connection with the International Music Festival by the Czech Philharmony, May 15 to June 5. It is open to pianists of both sexes and all nationalities of 15 to 35 years of age. Five prizes are offered of 45, 25, 14, 10 and 5 thousand Czechoslovak crowns. All details and information will be sent by the festival office, Prague I cp. 79.

Odnoposoff Back from Europe For U. S. Tour

Ricardo Odnoposoff, violinist, now on a concert tour of the United States, recently returned from his first trip abroad since the war. He has been reengaged to appear in Norway, Denmark, and Sweden, where twenty concerts have already been scheduled, and France, Italy, Austria, Holland, Belgium, Hungary, Czechoslovakia and Portugal. North Africa and Palestine have been added to the itinerary.

Interesting highlights of his tour were the attendance of the King and Queen of Denmark at his Copenhagen concert, a visit backstage in Bordeaux to congratulate the artist by Saint-Saëns' widow, and the privilege of being the first instrumentalist to appear in a solo recital at La Scala Opera House. The violinist will give his annual New York concert at Carnegie Hall on Feb. 4.

RICARDO ODNOPOSOFF, VIOLINIST, left, WITH SHOSTAKOVICH IN PRAGUE, where they appeared in concerts and arrangements were made for the violinist to play the world premiere of the Russian composer's new Violin Sonata.

BOSTON New Works Applauded

By JULES WOLFFERS

BOSTON.—When Charles Münch was guest conductor with the Boston Symphony last season, he made a distinctly favorable impression. On his return visit here, this year, for the 6th pair of Friday-Saturday concerts, the French conductor presented an all-Gallic program in a style which confirmed initial opinion. The refinement, ardor and taste that distinguishes the finest in French art were present throughout the concert.

Opening with a charming exposition of a Rameau suite from Dardanus, the list went on to the first Boston performance of Symphony No. 3 ("Liturgical") by the Swiss-born Honegger. The three movements—Dies Irae; De profundis clamavi; Dona nobis pacem—do little to suggest liturgical music at first hearing. Energetic and rhythmic, the first movement produces a powerful effect. The Adagio is a convincing melodic expression, possibly prayerful. In the finale one may discern some religious feeling which seems unforced and authentic. These considerations aside, adroit mixture of polyphonic and homophonic styles, clever rhythmic treatment, and skilled orchestration add up to an interesting, compelling and original piece of work.

Debussy's Iberia received effective treatment from leader and players. To conclude the program, Mr. Münch lavished the art of the lapidary on the polished phrases of Roussel's Third Symphony.

For a Sunday program, Mr. Münch added the Franck Symphony and Fauré's incidental music to Pelléas, to the Debussy and Roussel.

Berlioz's Harold Heard

Koussevitzky returned for the seventh pair of programs in the Mozart Divertimento in B flat for strings and horns; the Ravel Daphnis and Chloe; and Harold in Italy, by Berlioz, with the orchestra's new principal viola, Joseph de Pasquale, as soloist. This was the orchestra and its leader at top-notch best. The performances were literally marvels of orchestral and conducting virtuosity. Mr. de Pasquale disclosed superb musicianship and a remarkable tone in the Berlioz. Those who heard him with the chamber orchestra at Tanglewood last summer expected nothing else.

Another Boston Symphony series was set in motion when Wheeler Beckett conducted the opening program of the Youth concerts. Beethoven's Egmont Overture, Schubert's "Unfinished" Symphony, the Prelude to Lohengrin, the Beautiful Blue Danube, and the Tchaikovsky Romeo and Juliet made up an effective list for young listeners.

Civic Symphony in Novelties

The Civic Symphony Orchestra of Boston, Paul Cherkassky conductor, began its 22nd season at Jordan Hall with the first Boston performance of a Concerto Grosso for three trumpets and strings by the young Norwegian composer Knut Nystedt; Boccherini's Cello Concerto in B flat, with the orchestra's first cellist, Nell Robin, as soloist; Schubert's "Unfinished," and Western Rhapsody, by Kleinsinger.

Showing continued improvement, the players carried out their assignments competently under Mr. Cherkassky's skilled and devoted direction. Miss Robin made a creditable and commendable showing in this, her first formal appearance. The Concerto Grosso is well worth performing and the juxtaposition of strings and trumpets proved remarkably effective.

Menotti Operas Sung

Newly refurbished, the Majestic Theatre housed the stay here of Gian-Carlo Menotti's twin bill, The Telephone and The Medium. There was cause to be enthusiastic about the fine music, excellent acting and singing, and clever staging. All this, however, was not enough to produce consistently sold-out houses and the audience reaction was mixed. The casts included Maria D'Attili, Frank Rogier, Gordon Dilworth, Evelyn Keller, Marie Powers, Ruth McVayne, Louise Warren, Derna Delys, Mary Davenport, and Leo Coleman as the Mute. Igor Buketoff was conductor, with William McDermott as alternate.

CAROL AND CARILLON

Special Musical Programs Mark Festival in Churches

By LEON CARSON

AGAIN—CHRISTMAS:

A seasonal surge of music in the churches of America will once more broadcast to a disturbed world the age-old greeting of "A MERRY CHRISTMAS TO ALL." Unfortunately, many peoples will not or cannot accept freely this message, but to those in more receptive frame of mind the significance of the hope and faith contained in the glorious text and music will bring a more serious appeal and inner meaning than formerly. Here in America it should create in heart and mind a sense of humility and thankfulness for security and reasonable plenteousness unmatched elsewhere.

As the years roll on, sacred music reaches more deeply into the lives of countless people—therefore, there is the greater need for an increased earnest effort, devotion and skill on the parts of all those who compose, play and sing and who make of themselves the professional and avocational agencies through which this music is transmitted.

•

In a lighter vein—we note that in the earlier days of good old England the spirit of commercialism entered even into some of the Christmas carols. In his book The Story of the Carol (The Walter Scott Co., London—Chas. Scribner's Sons, N. Y.), Edmondstoune Duncan makes mention of a "tea carol" dedicated to "Queene Caroline and all the Royal Family." After proper mention of the manger and the presence of deity in the thorn bush, he continues with:

"Which bush of thorn appears to me
The same that yields best Peko tea."

Again from the same book, a reference to Batt's carving knives ("Batt upon Batt" by John Speed, St. John's College, Oxford, 1694) is as follows:

"Without their help who can good Christmas keep?
Our teeth would chatter, and our eyes would weep;
Batt is the cunning engineer whose skill
Makes fool to carve the goose and shape the quill;
Fancy and wit into our meals supplies;
Carols, and not minc'd meat, makes Christmas pies!
'Tis mirth, not dishes, sets a table off;
Brutes and phanaticks eat and never laugh."

Good old Christmas spirit!

•

Choir Notes

Mozart's Mass in C Major was sung on Nov. 30 at Christ Church-Methodist, New York, by the chorus of the New York College of Music combined with Christ Church choir, conducted by Siegfried Landau, with Dr. Warner Hawkins at the organ. Soloists were Katherine Palmer, Ruth McIlvaine, Willard Young, John Herrick.

•

Dr. Clarence Dickinson, organist-choir director of The Brick Church, New York, presented Saint-Saens' Christmas Oratorio on Dec. 14; soloists were Corleen Wells, soprano; Viola Silva, contralto; Virgil Day, tenor; Frederic Baer, bass. "Carols of Many Nations" will be presented by the choir and soloists on Dec. 21, at 4 p.m., with violin, cello, harp and organ accompaniments. Special Christmas music will be featured at the morning service on Dec. 21. On New Years Eve at 11 o'clock, "Twilight Music" (Buxtehude) will be rendered by full choir, two violins and organ.

•

The choir of the Plymouth Church of the Pilgrims, Brooklyn, under the direction of Henry Pfohl, presented the Christmas portion of Messiah on Dec. 7. Soloists were Marian Edwards, soprano; Jean Handzlik, contralto; William Hess, tenor; Stanley Kimes, bass-baritone. On Dec. 14 the traditional carol and candlelighting Service was given, featuring a number of Moravian Church hymn-carols. On Dec. 21 a Congregation Carol Song Service will be held.

THE NATIVITY
as portrayed in a copper plate engraving published by the Plantin press of Antwerp in 1682.

"O the rising of the sun, the running of the deer,
The playing of the merry organ, sweet singing in the quire."
—Carol The Holly and the Ivy.

The Verdi Requiem was sung by the John Harms Chorus on Nov. 23 at St. Thomas Church, New York, under the direction of John Harms. Soloists were Iona Harms, soprano; Thelma Altman, contralto; Felix Knight, tenor; Martial Singher, bass; Marion Magary, organist.

•

The American Guild of Organists will hold its Annual Conclave of Deans and Regents, its General Meeting and Forum on Examinations, also organ recitals, luncheon, Christmas dinner party and pilgrimages to churches and organs, on Dec. 29 and 30.

•

In memory of the 100th anniversary of the composer's death, Mendelssohn's St. Paul was heard in two parts at the First Presbyterian Church, New York, on Oct. 26 and Nov. 30, respectively, with the following soloists: Barbara Troxell, soprano; Amy Ellerman, contralto; Lucius Metz, tenor, and Alois Poranski, bass. Ernest Tutchings was accompanist for chorus and Willard Irving Nevins, the director. A Candlelight Carol Service was given on Dec. 4. On Dec. 21 the traditional presentation of Handel's Messiah will take place.

•

Mendelssohn's Elijah was heard at St. George's Church, New York, on Dec. 7 under the direction of George W. Kemmer. Soloists were Kenneth Schon, bass; Ernest McChesney, tenor; Rose Dirman, soprano; Ruth Rothacker, alto.

•

Maunder's Song of Thanksgiving was heard at St. Luke's Evangelical Lutheran Church, New York, on Nov. 16. Mildred Holmer, organist-director; Helen Morrison, soprano; Ruth King, contralto; Thomas Johnson, tenor; Charles Zakaib, baritone. On Dec. 21 the annual Christmas candle-light carol service will be conducted.

•

On Dec. 24, at 10:30 p.m., there will be a special service of carols on the Tower Chimes at the Church of the Ascension, New York; Christmas music for harp, violin and organ will be heard at 9:30 p.m. and later in evening a special carol service by the mixed choir of 35 voices under direction of Vernon de Tar, organist-choirmaster. On Dec. 25, at 11 a.m., there will be a Christmas morning service, lighting of tree and carols by adult and junior choirs. Handel's Messiah will be given on Jan. 4, 8 p.m. (Advent and Christmas portions).

•

A candlelight carol service with tableaux will be held at the First Presbyterian Church, Brooklyn, Dec. 21, at 5 p.m., under the direction of Dr. Robert A. Baker, organist-choirmaster.

•

A special candlelight carol service will be given at St. Luke's Evangelical Lutheran Church, New York, on Dec. 21, Mildred Holmer, organist and choir director. Soloists, Helen Morrison, Ruth King, Thomas Johnson, Charles Zakaib.

•

At the Rutgers Presbyterian Church, New York, Charles A. Baker, organist and director, Christmas music at the morning service on Dec. 21 will be drawn from compositions by Kountz, Manney and Elmore, with organ and violin offertory. The augmented choir will sing and the soloists will be Barbara Troxell, soprano; Winifred Heidt, contralto; Steel Jamison, tenor, and William McCully, bass. At the candlelight service at 5 p.m. on the same date, the choir will be assisted by the chorus of the Biblical Seminary of N.Y. Organ selections will be by Handel and Lemare and Christmas carols by Dickinson, Friedell, Christiansen, Taylor, Gaines, Williams and Adam. The offertory contralto solo will be A Christmas Candle by Warren. Guest violinist, Florence Embretsen.

•

"Vespers in Candlelight" was heard at the Church of St. Paul and St. Andrew, New York, on Dec. 14, under the direction of Everett Tutchings. The Antiphonal Choir was under the charge of Elsie Baker. Assisting soloists were Catherine Aspinall, soprano; Marcella Uhl, contralto; Tolbert Hewitt, tenor; John Grant, baritone; Mary Elizabeth Davies, harpist. The service was preceded by harp and organ music.

•

Mozart's Requiem Mass was sung at the Church of the Ascension, New York, on Dec. 7, under the direction of Vernon deTar; soloists Lura Stover, Lucius Metz, Mary Hopple, Everett Anderson. Mr. deTar was heard in an organ recital on Dec. 11.

•

Handel's Messiah was heard at the First Presbyterian Church, Brooklyn, on Dec. 7, under the direction of Dr. Robert A. Baker, organist-choirmaster; soloists, Anne Bollinger, soprano; Margaret Crawford, contralto; Howard Jarratt, tenor; Don Dewhirst, baritone.

•

A Hymn Festival Service, presented by 10 choirs and soloists under the auspices of The Hymn Society of America in memory of the 100th anniversary of the death of Henry F. Lyte, author of "Abide With Me," was held on Nov. 23 at the First Presbyterian Church, New York.

National Orchestral Association Plans Two Holiday Events

The National Orchestral Association announces two special holiday events known as the Family Series for the Gabrilowitsch Memorial Series of 1947-48. The first, a Christmas Celebration, with Leon Barzin, conductor, for the young members of the family, is set for Dec. 20 at Carnegie Hall. The story of the Nativity will be told with Augustin Duncan as narrator, to music of Bach, Handel and Mozart with chorus and soloists; Christmas carols from many lands will be sung with chorus and soloists and the audience joining in. Both sections will be mimed by dancers.

The other event is for the Easter season, and is for the older members of the family—the oratorio The Creation by Haydn, sung by the Dessoff Choirs and soloists under Paul Boepple.

NEW VIOLIN SENSATION

12 YEAR OLD

BEVERLY SOMACH

ACCLAIMED BY N. Y. CRITICS

Beverly Somach, 12-year-old violinist of this city, made her debut in a recital given last night at Times Hall. In an exacting schedule, which included works by Lalo, Tartini, Bach and others, Miss Somach disclosed marked talent. Her playing was backed by a musical instinct which has been carefully guided and fostered, with the result that she possessed a much better idea of the works presented than was awaited from so young an instrumentalist.

Miss Somach brought breadth and sweep to her playing. She knew how to achieve delicacy as well as power, how to be fiery, or imbue her performances with tenderness and poetry, to an extent remarkable for a child. The tone she produced was healthy and resonant, and she had acquired a technical equipment that denoted her inborn gifts for the violin. . . . Miss Somach's work was so sympathetic, eloquent and clean that her future will be well worth watching.

—NOEL STRAUS,
N. Y. TIMES, Nov. 23

Beverly Somach, twelve-year-old violinist, was presented in recital at Times Hall on Saturday evening. Her program included works by Tartini, Lalo, Paganini and Wieniawski.

Miss Somach, as performer, is a very mature twelve; she plays, in fact, quite like a grown-up. Her personality, or musical style, has no part of childish airs and graces, and she must be considered as a bona-fide debutante. Technically, then, Miss Somach is a performer of authority and fluency; her fingers are exact; her bow arm is easy; her dynamic range wide enough for her purposes, pretty and controlled. If some of her tones are a little rough, particularly on open strings, they are not unpleasant, and constitute only the smallest part of a tonal scale which is well colored and even brilliant.

What Miss Somach's real interpretative powers are like, especially her ability to sustain something more than a nice tune, will have to be seen, of course, at some future recital, with pieces of a more intrinsically musical nature.

Dorothea Zacharias was the accompanist.

—S. G., N. Y. HERALD TRIBUNE, Nov. 23

CONCERTS NOW BOOKING 1948-49

Pers. Repr.: ANTHONY H. BATTISTA, 235 W. 71 St., N. Y., N. Y.
Telephone: EN. 2-1145

PARIS Dancers vs. Stagehands Impasse Is Settled at Grand Opera

By SUZANNE DEMARQUEZ

Paris

The chief event of recent weeks was the controversy between Serge Lifar, the dancer and ballet master, who had been reinstated at the Opera after a year's suspension, and the Syndicate of Stage Hands of the same theatre, including many members of the Resistance during the war. The latter union, believing that the dismissal of the celebrated choreographer had been definitely correct because of his rather collaborative attitude during the occupation, prevented two of the weekly evenings of ballet from being given.

Pierre Bourdan, Minister of Youth, Arts and Letters, was compelled to intervene and an ingenious compromise was effected—after a three weeks' impasse—by which Lifar was given the authority to direct any ballets which the Opera management selected. But he will not be called a member of the company and may not appear on the stage of either of the two lyric institutions. Thus all was restored to order. At least, the public hopes so!

It is still too early to speak of any new works at the State opera theatres. A large number have been announced, but it is so at the beginning of each season, and one can feel satisfied if at the end of the year a fourth of these projects have come to pass.

Ballet Russe Disappoints

At the Palais de Chaillot there was a visit of the Russian Ballet of Colonel de Basil. It only showed a faint survival of yesteryear's splendor. The stars are much less sparkling, the ensemble lacks homogeneity, and the costumes appeared rather faded.

It was a pity that Stravinsky was let down both by the dancers and the orchestra. Only the three episodes from Paganini, arranged by Rachmaninoff, and the Bal des Cadets on motifs by Strauss gained spontaneous applause, mainly due to the charm of the enchanting dancer, Genevieve Moulin.

Heifetz and Rubinstein Welcomed

On the concert stage two sensational returns were made: Artur Rubinstein and Jascha Heifetz. The illustrious pianist played at the Theatre des Champs-Elysées (entirely sold out) with the Orchestra National de la Radiodiffusion Française under the direction of Charles Muench. He showed his unique technic, of which we cherished precious memories, and his incomparably nuanced playing in Beethoven's G major Concerto, the E minor Concerto by Chopin and the Rhapsody by Rachmaninoff. His success was immense.

Similar was the furore aroused by Heifetz, who played at the Palais de Chaillot with the Orchestre Colonne conducted by Paray, giving Mozart's A major Concerto and that by Brahms, in which his style seemed prodigious. In his recital devoted to Bach, Beethoven and Paganini, the illustrious violinist met with the same roaring success.

Schnabel-Szigeti-Fournier Trio

Another event which drew to the Palais Chaillot the throng typical of great evenings was the appearance of the new chamber trio composed of Schnabel, Szigeti and Fournier. In their interpretations of trios by Brahms, Beethoven and Schubert, the three great artists knew marvellously well how to weld together their personalities for the sole benefit of the music, securing an interpretation which was ideal.

American Music on Radio

A concert devoted to American music was given by the Radiodiffusion Française, presenting works by William Schuman, Copland, Rogers, Gassman, and Samuel Barber. The Capricorn Concerto by the last named stood out in public acclaim due to its imagination and the astounding wealth of ideas in its orchestration.

Another event was a performance of the opera Kullervo by the Finnish composer Armas Launis, inspired by a Finnish legend and the folklore of that country.

Among the pianists heard, in addition to the triumphant return of the great Rubinstein, I want to mention Dinu Lipatti, whose exceptional dexterity, ravishing tone and pure style approach perfection. On the same evening Eugene List appeared in a concert, leaving a rather dry impression and in some of his playing lacking perfection of style and technic.

Jean Doyen played Chopin in his enchanting manner, and Marcel Ciampi like Doyen a professor of the Conservatoire, scored with a program of Debussy and Chopin.

Iturbi and Enesco

Another great pianist, Jose Iturbi, was acclaimed as conductor with the Lamoureux Orchestra with which he also played a Mozart concerto.

Enesco triumphed as conductor at the Concerts Colonne, and as violinist and composer impressed with his fine Third Sonata—an exquisite expression of the Roumanian soul, of a capricious art, perhaps, but before all of deep humanity.

REUNION IN HUNGARY.

Left to right, Alexander Jemnitz, composer; Mihaly Szekely, basso; George H. Mendelssohn, president, Vox Productions, Inc.; Gabriel Carelli, tenor; Gyorgy Sandor, pianist.

LONDON Opera, Ballet, Concerts Feature British Autumn

SIR ADRIAN BOULT

(center) with two members of his BBC Symphony, Ernest Hall (left), president and first trumpet of the orchestra, and Ralph Clark, first clarinet, in Scheveningen, Holland, during their recent successful European tour. The orchestra was heard in Paris, Brussels, Amsterdam and Scheveningen. (The photographer was Alex Nifosi, third cellist.)

London

The autumn season at Covent Garden was launched in more or less routine style, with its own opera company returning after a tour of the provinces, which included visits to Glasgow, Liverpool, Manchester, Birmingham and Croydon.

The season opened with a new production of Rigoletto, first sung by the company on tour in Glasgow. The cast includes Paolo Silveri, Elda Ribetti, Edith Coates, David Franklin and Kenneth Neate. Julius Gellner is the producer and James Bailey designed new sets.

The repertory will be extended to include Britten's Peter Grimes, with a cast featuring Joan Cross, Peter Pears, Edith Coates and Owen Brannigan, and settings by Tania Moiseiwitsch, daughter of the noted pianist. Tyrone Guthrie is the producer.

Also in the repertory will be Turandot, with Eva Turner and Walter Midgeley; Rosenkavalier, with Doris Doree, David Franklin and Victoria Sladen; Trovatore, with Miss Coates, Mr. Silveri, Miss Doree, and Frank Sale; Carmen, with Miss Coates, Andrew Bowman, Mr. Franklin and David Tree.

Ballet Novelties Planned

The Sadler's Wells Ballet, after appearing in Manchester and at the Edinburgh Festival, has visited Brussels, Prague, Warsaw, Poznan, Malmo and Oslo. The company returned to Covent Garden on Nov. 12. The season will include a revival of Checkmate, music by Bliss, and choreography by Ninette de Valois, for which there are some new sets by D. Macknight Kauffer, who did the old ones destroyed in the 1940 blitz. Another new production will be Massine's La Fille de Madame Angot, with costumes and scenery by André Derain.

Georges Enesco was guest conductor in the opening Sunday afternoon concert of the London Philharmonic. His own Second Suite sounded dated. The program also included Dvorak's Second Symphony and Dohnanyi's Variations on a Nursery Theme, with Eileen Joyce as soloist. D. R.

Britten's Violin Concerto

The New London Orchestra under its conductor, Alec Sherman, gave a performance at the Cambridge Theatre of Benjamin Britten's fine but exceedingly difficult Violin Concerto. The solo part was brilliantly played by a Norwegian violinist Theo Oloff. There are some who say that the writing for the solo part demonstrates the impossibilities of the violin. Actually, the part is quite violinistic but exceedingly difficult and somewhat unusual. It will be recalled that the work received its New York premiere in 1940 or thereabouts with the New York Philharmonic under Barbirolli and with Brosa as soloist.

Meanwhile the London Philharmonic Albert Hall series with Bruno Walter and the Sunday afternoon Covent Garden concerts seem a rallying point for the musical intelligentsia. The Bruno Walter concerts have been sold out and British music levels looked forward to hearing the Bruckner Te Deum under the master's baton.

Unger Shines with Philharmonic

Dr. Heinz Unger conducted a Philharmonic Orchestra concert at the Central Hall and was at the very top of his considerable form. Mozart's A major piano concerto was a delightful partnership between the Conductor and Clara Haskell—whom I had previously noted as an excellent Mozart player at a London Philharmonic concert. Gluck's overture to "Iphigenia in Aulis" was a masterpiece of classical symmetry and Tschaikovsky's fifth symphony a veritable tour-de-force.

Don Giovanni Cast

Our Anglo-Italian opera company gave an excellent performance of Don Giovanni, which in some respects was superior to the recent one of the Vienna Opera. Bruce Boyce was a cultured and musical Don and made the role entirely credible. Rachele Ravina as Donna Anna had just the right vocal texture for this exacting role. Franca Sacchi as Donna Elvira and Darya Bayan as Zerlina were also in character. Tajo had his moments as Leporello. But every Leporello I see and hear now-a-days only makes me sigh for the one, the inimitable Baccaloni of pre-war days. The New London Orchestra under Alberto Erede played with polish and grace. A young Scotsman, Murray Dickie, won loud and deserved applause for his "Dalla sua pace" and "Il mio tesoro." This production confirmed the impression that Britain's opera cognoscenti can also look to the Cambridge Theatre for their regular entertainment.

Schipa and Heifetz

Tito Schipa has been concertizing in London and the provinces. He has been widely acclaimed for his artistry. His voice is still as lyrical, still as musical and, when necessary, still as resonant as ever. His general good taste is a welcome change from the vulgarity of some visiting tenors.

Another noted musical epicure, the redoubtable Heifetz, has been another welcome visitor. Exactly the same remarks, but adapted to the violin, apply to Heifetz as to Schipa. H. L.

WANTED

Regional representatives for eminent concert and lecture attraction. Work can be carried on by car from your own home in any state. Part or full time. Must have highest qualifications as to sales ability, intelligence and initiative. This is a rare and unlimited opportunity, with present representatives making up to $500 a week.

Write qualifications to:

EDWARD J. LOWN, Secretary

Box 42, Rhinebeck, New York

NEW YORK CONCERTS: Premieres And Debuts

City Center

Blitzstein Work Ends City Symphony

The closing concert of the New York City Symphony on Nov. 24 proved an exciting occasion. Under Leonard Bernstein a complete concert performance of Marc Blitzstein's "play in music," The Cradle Will Rock, was presented with a distinguished cast participating in a performance which was lively, had "punch" and topical meaning that the years since its premiere did not seem to have diminished.

Besides Leonard Bernstein, the spirited conductor of the revival, and Howard de Silva and Will Greer, who resumed the parts they had created in the first presentation of the work, Shirley Booth, Muriel Smith and Estelle Loring deserve special mention for their excellent achievements. But this does not diminish the merits of the rest of the excellent cast, which together with the chorus made the evening a triumphant success and a worthy finale of the completely successful season of the City Symphony. H. W. L.

Carnegie Hall

Mitropoulos Offers "Alpine" Symphony

Dimitri Mitropoulos, who took over the helm of the Philharmonic orchestra on Nov. 20 for the forthcoming month, is without doubt one of the strongest personalities and individualists now conducting. His virile reading of Beethoven's Coriolan Overture had a somber beauty and grandeur. His clear interpretation of Schumann's Symphony in D minor, No. 4, had the same assets. Still the performance at times fell short of the amiability which is in the music, and was too serene. In the scherzo, one missed the necessary lyricism.

Richard Strauss' Alpine Symphony received a graphic interpretation. On the whole, the rather bourgeois lyricism and the noisy orchestration seem to be outdated, though there are a lot of arresting details.

The latter work was repeated on Sunday, Nov. 23, preceded by a colorful and sensitive performance of Debussy's Iberia and followed by Wagner's Tannhaeuser Overture. H. W. L.

Krenek Symphony Premiered

Mitropoulos on Nov. 27 presented the first local performance of Ernst Krenek's Symphony No. 4. In this work he is said to have sought something of the seriousness, solidity and atmosphere of Beethoven, achieved through modern means. He showed constructive skill, a sense of proportion and color, but to a great extent the work seems over-cerebral. Though there was much that was interesting, fresh and novel in orchestral effects, the sum total was of conflict between the purpose and the idiom employed. The score had a brilliant reading.

Other items on the list were Franck's Le Chausseur Madit, played with emphasis on its themes and descriptive progressions, and the Tchaikovsky Violin Concerto in D with Mischa Elman as soloist. In the last, the melodious, singing passages fell pleasantly on the ear. The orchestra took on warmer, more voluminous quality and the splendid soloist drew beautiful tones from his instrument, which in turn brought plaudits and approval from the audience. M. C.

Curzon Appears with Philharmonic

The highlight of the Philharmonic program on Nov. 30 under the direction of Dimitri Mitropoulos was the performance of Tchaikovsky's Concerto in B flat minor for piano and orchestra by Clifford Curzon, English pianist. It was an exciting and very personal presentation of the familiar work. Mr. Curzon's technical equipment is unlimited, but so is his musical finesse, his sense of colors and his profound musicality. With all these assets at his command and with Mitropoulos giving a most sympathetic orchestral support, the performance was a triumph not to be forgotten. The rest of the program included a repetition of Krenek's Fourth Symphony, Couperin-Milhaud's Prelude and Allegro and Franck's Le Chasseur Maudit. H. W. L.

Garbousova in Barber Concerto

For his third appearance as a guest-conductor with the Philharmonic Orchestra on Dec. 4 Mitropoulos had secured as his soloist Raya Garbousova, the eminent cellist. She played again with great devotion a work of which she had given the first performance under Dr. Koussevitzky last season: Samuel Barber's Concerto for cello and orchestra. Romantic in spirit it is the work of a real master and made a fairly deep impression in an outstanding rendition. The composer was called on stage to share the honors.

For his opening works Mitropoulos had chosen Verdi's Overture to The Sicilian Vespers. The conductor understood how to give it all the dramatic impact in which it abounds. The same sense of drama pervaded his reading of Beethoven's Symphony No. 5. It was a very exciting, very personal and (in spite of all individuality) very literal interpretation of the score, which brought an ovation. Bartok's Dance Suite completed the bill, revealing the great Hungarian composer at a period when he sounded most daring.

The same program was repeated on Sunday, Dec. 7. J. H.

Ganz Opens Young People's Series

The Young People's Concerts first program of the season on the morning of Nov. 22 under the direction of Rudolph Ganz, presented the 14-year-old pianist, Blanche Burton, in the first movement of Mendelssohn's Concerto in G minor. Other composers represented were Beethoven, Weber, Khatchaturian and Ippolitov-Ivanov. The performance was up to its usual high standard and the young soloist played with admirable assurance. Spontaneous applause by the large audience of youngsters was a feature of the program. R. G.

Myra Hess Plays German Scores

Myra Hess's matinee recital on Nov. 22 presented the Bach Adagio in G and Toccata in D, Schubert's Drei Klavierstuecke, the Beethoven Sonata in C minor, Op. 111, and the Albumblaetter from Bunte Blaetter, Op. 99, and Carneval by Schumann. This noble assortment of music found the English pianist at her best. The Bach had clarity and strength, the Beethoven the requisite emotional depth, and the Schubert and Schumann their proper romanticism. There was something symbolic in this artist, who stood staunchly by in the days of Nazi pressure against her country, playing so glowingly these examples of the great days of German tonal art. An audience of 2,700 paid her tribute. B. H.

IRRA PETINA
as Carmen, which she sings at the Metropolitan Opera House on Dec. 17.

Masselos in Old and Modern Works

Winner of the National Federation of Music Clubs' Young Artists' audition, William Masselos, pianist, gave a distinctly unusual evening recital on Nov. 22. The young and enterprising performer divided his program into two parts, the first all modern, the second music of older masters. His program contained works by Alban Berg, Schoenberg, Anton Webern, Ben Weber, C.P.E. Bach, Schubert, Brahms and Schumann.

Mr. Masselos displayed an enviable technique and a certain fresh enthusiasm which captivated his audience throughout his performance. Certain facets of interpretative depth will doubtless deepen later. The applause was tumultuous. T. S.

(*Continued on page* 15)

Messiah as Handel Wrote It

(*Continued from page* 5)

to the composer's original. Where it is impractical to use a large group of woodwinds, the orchestral material prepared by Ebenezer Prout for Novello & Company in 1902 may be employed,* and, whenever possible, a modern harpsichord should be responsible for the realization of the *continuo*, reinforced, of course, by one violoncello and one contrabass in the *recitativo secco;* the piano, because it does not blend with the string-reed ensemble, is a poor substitute.

Excisions

Where, for practical reasons, it is necessary to make cuts, it is very important that the sense of the text be kept intact. All of the excisions appearing in the autograph and the important transcripts, together with suggestions for further excisions made by the author of this article after careful and prolonged study, are enumerated in the preface of the edition being discussed. Nevertheless, every community is urged to give a complete performance of Messiah at least once a year, and, when less time is available, to perform one part in its entirety rather than to present a distorted conception of the whole work.

Other Points Clarified

Various other points have been clarified in this new edition. For example, the metronomic markings have been carefully re-examined and suggested changes have been cited. Although Handel shows very clearly when he wishes a unison passage in the *continuo* by using the term *tasto solo*, it should be noted that all previous editions leave the *continuo* unrealized in the air for bass, "The People That Walked in Darkness." Note also that in the chorus "Lift Up Your Heads," Handel is preoccupied with antiphonal effects, undoubtedly influenced by the 17th-century Venetian models with which he had become familiar during his Italian stay. An excellent example of this influence may be seen in the "Gloria Patri" from the Psalm, Nisi Dominus, which was completed by Handel at Rome on July 13, 1707, and has especial interest since it is the only example by Handel of a work for double chorus and orchestra. The sources of the music that Handel had used previously have been given, together with the changes in keys, voices, etc.

The original autograph-version, corroborated by the Tenbury and Rosenbach transcripts, demonstrates that there is no justification for a *da capo* usually performed in the celebrated air, "Why Do the Nations So Furiously Rage?" (This not only is clear from Handel's alteration in another version of the same air, but is implied by the key-relationship to the following chorus, which Handel undoubtedly intended as a replacement for the *da capo.*) Nor is there any justification for the traditional practice of assigning the first and third parts of the chorus "Since by Man Came Death," to a solo-quartet or semi-chorus.

Further Suggestions for Performance

With the use of the present edition, we can be certain that we are hearing Handel's Messiah as he wrote it. All the known autograph sources were explored and every authentic version is presented. Also of the greatest usefulness is the only existing authoritative word-book of this oratorio printed here for the first time. (To give a glimpse into the amount of patience required for the comparison of the words, it is enough to say that, in addition to the authentic text as presented to Handel by Jennens, as many as 18 separate copies of the King James version of the Bible were consulted in order to check the spelling of one word.) The correction of the corruptions that have appeared in the rhythm, the notes, etc., provides the conductor with indisputable Handelian music and the autograph variants give him an opportunity for an authentically varied vocal performance.

As for the accompaniment, the first requisite for a true Handelian orchestra is to have a reed-string tone quality predominate. The *continuo* should be realized and preferably by the harpsichord. When it is necessary to make cuts the sense of the text should be the determining factor, and it is better to perform one part in its entirety rather than to distort the conception of the whole work.

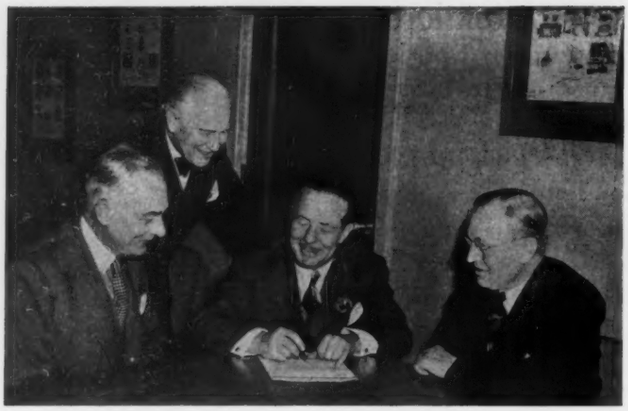
The New York Oratorio Society's presentation of the world premiere of this new edition in Carnegie Hall on Dec. 20, while it will be the Society's 124th performance of this work, will represent the first time that an uncut version has been given. This is an especially happy occasion for, significantly enough, it marks the 75th anniversary of both the performing group and the publisher. A more appropriate celebration for Christmas week cannot be found in the musical literature of the entire world.

*This material is available through the Carl Fischer Rental Library.

NEW YEAR'S DAY 1948
will witness the American Premiere
of
ARTHUR HONEGGER'S
Dramatic Oratorio
JEANNE D'ARC AU BUCHER
(Joan of Arc at the Stake)
—After Claudel's mystical play of the same title—
by the
New York Philharmonic Orchestra under the baton of the eminent maestro CHARLES MUENCH and the Westminster Choir.
CARNEGIE HALL
January 1, 2 and 3
Vocal score available at your music store or at the publishers
SALABERT, INC.
1 East 57th Street
New York 22, N. Y.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*



METROPOLITAN AUDITIONS OF THE AIR RESTORED
as Mark Woods, president of ABC, signs the contract. Left to right, George A. Sloan, chairman of the Board of Directors of the Metropolitan Opera; General Manager Edward Johnson of the opera company; Mr. Woods, who is also a director of the Metropolitan; and E. A. Nicholas, president of the Farnsworth Television and Radio Corporation, which will sponsor the series to be inaugurated on Sunday, Jan. 4 (4:30 to 5:00 p.m., EST) and continue each week thereafter until the close of the opera season.

Levin Appointed Music Director Of New U. N. Symphony

Sylvan Levin, well-known conductor and musical director of WOR-Mutual Broadcasting System, has been appointed musical director of the newly organized United Nations Symphony Orchestra and is conducting a series of monthly concerts for both adults and young people. The first of the series was given on the afternoon of Nov. 29 in the main auditorium of the Westchester County Center, White Plains, N. Y., before an audience of 1,500 and broadcast to all 57 member nations.

Levin directed the 66-piece orchestra in a program of works of Glinka, Prokofieff, Mozart and Dvorak. Rosalyn Tureck was soloist in Mozart's Piano Concerto in C Minor.

Other artists scheduled to appear in the series with the orchestra are Winifred Heidt, contralto, Dec. 27; Simon Barere, pianist, Jan. 24; Carmen Torres, soprano, Feb. 28; Thomas L. Thomas, baritone, Mar. 27, and Benno Rabinof, violinist, April 17.

Voice of Firestone Marks 20th Year on Air

The Voice of Firestone (NBC, Mons., 8:30 p.m., EST), one of radio's oldest programs, began its 20th year on the air-waves, Dec. 8. The series started on NBC, Dec. 3, 1928, and has always been broadcast in the same time spot. From a point of musical excellence and unhackneyed programming, the series ranks as one of the best, and presents leading operatic and concert personalities. The currently featured soloists are Eleanor Steber, soprano, and Christopher Lynch, young Irish tenor. The orchestra is under the able direction of Howard Barlow, who became musical director of the show in 1943.

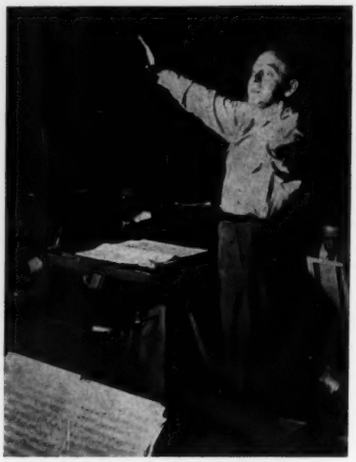
CBC Premieres Two New Works By Canadian Composers

Two new works by Canadian composers were premiered over the Canadian Broadcasting Corporation network recently. On Nov. 20, Alberta, a concerto for piano and orchestra by Minuetta Borek, who was also the soloist, was sponsored by the International Service of CBC. Alexander Brott conducted and Roberto Silva, Mexican basso, was another soloist. Miss Borek was a winner of the Composers, Authors and Publications Association of Canada in 1945 with her New York Suite, and in 1946 with her Ballet Sonatina, both for piano.

Alexander Brott's Canadian Suite, also commissioned by CBC, was given its first performance on Nov. 26, under his direction. The work will be heard in Mexico as a tribute to UNESCO.

Naumburg Winners On Telephone Hour

Three young musicians, winners of the 1947 Walter W. Naumburg Award, were guest soloists on The Telephone Hour, Dec. 1 (NBC, Mons., 9:00 p.m., EST). They were Jane Carlson, pianist, of Hartford, Conn.; Berl Senofsky, violinist, of New York, and Abba Bogin, pianist, of Philadelphia. Senofsky and Bogin were World War II veterans. The three artists gave Town Hall recitals in New York as their Naumburg prize awards. This is the second year that the Telephone Hour has presented annual Naumburg winners.



EUGENE ORMANDY LEADS THE PHILADELPHIA ORCHESTRA
in its first broadcast of the season, Dec. 13, over the CBS Network from Philadelphia's Academy of Music. (CBS Photo.)

Evelyn Records New Album Of Familiar Melodies

Columbia Records have recently released an Album of Familiar Melodies, which are played by Evelyn, who with her "magic violin," is well and popularly known to radio and concert audiences throughout the country as the featured star of Phil Spitalny's Hour of Charm All Girl Orchestra. The violinist's performances of eight well-beloved compositions, such as Oh Promise Me, Ave Maria, and Songs My Mother Taught Me, are interpreted with appealing sincerity and admirable artistry.

Not the least excellent feature of the recordings are the musically adept and sympathetic accompaniments by Phil Spitalny, directing his Hour of Charm All Girl Orchestra, which coordinated delightfully with Evelyn's performances. The album should be a welcome addition to record libraries.

Orchestras of the Nations Resume on NBC Network

Orchestras of the Nations began its fourth year on the NBC network, Sat., Dec. 13 (3:00 p.m., EST) in a broadcast by the Vancouver Symphony Orchestra, Jacques Singer conducting. The 25-week series presents symphony orchestras from all over the country in programs of new and classic compositions.

A welcome addition this year for the first time, is the inclusion of three Canadian orchestras in the schedule, the Vancouver, Toronto and Montreal Symphonies. Last year the program was awarded the Peabody Foundation Award for outstanding entertainment in music. This season the program will be offered by NBC as one in the series for the "rededication to our heritage of freedom." The series is supervised by Ernest La Prade.

Milton Cross Writes Book on Opera

Complete Stories of the Great Operas, compiled and edited by Milton Cross, veteran WJZ-ABC announcer and commentator, has just been published by Doubleday and Company.

Philadelphia Orchestra Begins Fifth Season Over CBS

The Philadelphia Orchestra began its fifth season of Saturday afternoon broadcasts over the Columbia Broadcasting System, Dec. 13 (5-6 p.m., EST). Eugene Ormandy directed the opening concert and will conduct the majority of the succeeding events in the series. It originates from the Academy of Music, Philadelphia, via Station WCAU. Guest conductors scheduled include Dimitri Mitropoulos, Dec. 20; Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, Jan. 10, 24 and 31; George Szell, Jan. 17; and Bruno Walter, Feb. 28. Among the guest artists to appear are: Pierre Luboshutz and Genia Nemenoff, Dec. 27; Zino Francescatti, Feb. 21; Jacques Thibaud, Jan. 24; and Rudolf Serkin, Mar. 13.

Harl McDonald will offer his customary intermission commentary on music and musicians. With the script written by David Randolph, the broadcasts are under the supervision of James Fassett, supervisor of CBS Serious Music Division.

•

Dublin to Hear All-American Program

The Radio Eireann Orchestra, under the direction of Edmond Appia, has scheduled an all-American program in Dublin at the Capitol Theatre on Jan. 9. The concert will be broadcast over Radio Eireann and is to be relayed over BBC in England. Mr. Appia, conductor of Radio Geneva, has chosen William Schuman's American Festival Overture, Virgil Thomson's Portraits, Aaron Copland's Appalachian Spring, Charles Jones' Five Melodies for Orchestra and Jacques de Menasce's Divertimento for Piano and Strings. Mr. Appia began his four-month engagement as conductor of the Radio Eireann Orchestra recently.

BERTHA DALE
TEACHER — SINGER
Concert — Radio — Opera
Singing, pianoforte, and elocution
84-06 Kendrick Pl., Jamaica Ests., N.Y. Ja. 3-4812

BURL IVES
BALLADEER
Mutual Network
Fridays 8:00 - 8:15 P.M., E.S.T.

CARTER FARRISS
TENOR
AVAILABLE FOR CONCERT
10 West 46th St., N. Y. C. PE. 6-8554

WILLIAM THORNER
TEACHER OF MANY PROMINENT SINGERS
of Opera—Concert—Recital—Radio
For auditions and further particulars address secy.
152 West 57th St., New York 19, N. Y. COl. 5-8909

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

NORMAN SÖRENG WRIGHT
COMPOSER

AIDA MARTINEZ
Arrangements for songs and orchestra
150 Riverside Drive., N. Y. C. SC. 4-5800

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

ROBERT MERRILL
Baritone Metropolitan; Star RCA-Victor Show
Personal Representative: GALE, INC.
Mgt.: NCAC, 711 Fifth Avenue, New York 22

LISA JOURAVEL
Contralto
OPERA — CONCERT — RADIO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

GLORIA LAIRD
DRAMATIC SOPRANO
RADIO — CONCERT — OPERA

INVESTMENT

Prompting the selection of Magnavox is the realization that the finest in radio-phonograph performance and styling is also the most economical investment. 14 superb models priced from $187 to $850.

the magnificent Magnavox radio-phonograph

NEWS AND REVIEWS

Robin Morgan Is 5-Year-Old Disc Jockey

Robin Morgan, Mutual's five-year-old disc jockey, reputedly the youngest in the country, admits she owes her current success to "Uncle" Jack Barry, creator and moderator of Juvenile Jury (MBS, Suns., 3:30 p.m., EST), on which Robin also stars. It was he who first saw her radio possibilities. He has furnished Robin with the guidance and advice so necessary for newcomers to the airways, has mapped out her radio career and been a behind-the-scenes radio "father" (her real father is a Medical Corps Major with our Occupation Forces in Germany).

The reliance and confidence that the Morgan family places in Barry doesn't end with matters strictly concerning radio. When personal problems arise, as they so often do in the life of any five-year-old youngster, and Robin's mother feels the need of the male point of view, he is often called upon to make a decision. As far as Robin is concerned, "If Uncle Jack says it's all right, it's okay with her."

•

On her Saturday morning record session (WOR, 10:15 to 10:30 a.m., EST) little Robin is as hard-working as her older male colleagues, Martin Block, Ted Husing and Mel Allen. She chooses her own records for the show, deftly interspersing the musical selections with interviews, quips, and anecdotes, and swings into musical cues with the finesse of a "mike" veteran.

"It's the missing baby tooth," says Jack Barry, "that keeps reminding me that she's a kid. Her poise is amazing for one so young."

Since Robin, who hasn't yet been to school, cannot read, her entire program of necessity must be *ad libbed*. Her feats of memory continue to amaze Mutual moguls, who only recently allowed the moppet to take over sign-off chores on her show, a task usually reserved for staff announcers.

•

Like most children, Robin is delighted to receive mail and telephone calls. Most of the mail she saves for "Uncle" Jack to read because, says radio-wise Robin, "his voice is so clear." She is especially tickled when a listener writes to find out whether she is a boy or girl, or if she is related to Henry Morgan. There have even been some inquiries as to whether or not she is a midget. She definitely is not!

Robin is a normal five-year-old youngster, who lives in upper Mt. Vernon, New York, with her mother, a successful merchandising buyer. Robin's little playmates don't think of her as a disc jockey and radio star of Juvenile Jury.

One of the things that Jack Barry has to check before Juvenile Jury goes on the air each Sunday is that Robin's mouth is completely empty of whatever chewing gum, tootsie rolls, or gumdrops she happens to be munching at the moment. That may be serious to the network moguls, but it's just a minor matter to little Robin, whose stipend is now $125 weekly and who would like to be a "Big Ingrid Bergman when I grow up."

•

Radio Premiere of Haydn's Hurdy-Gurdy

A Concerto for Hurdy-Gurdy and Orchestra composed in 1786 by Joseph Haydn was given its first radio performance, with the use of a genuine barrel organ, Dec. 4, on the Gateways to Music broadcast. (CBS, Thurs., 5:00-5:30 p.m., EST.) Alfredo Antonini directed the Columbia Concert Orchestra, and Harry Weinberg, leader of the second violin section of the CBS Symphony, turned the crank of the hurdy-gurdy. The instrument and the roll of music inside it were especially created by an organ company for Edwin A. Fleisher of Philadelphia, collector of rare music.

RADIO NOTEBOOK

CLOE ELMO, new "Met" Opera star, scheduled for appearance on CBS Invitation to Music program, Sun., Dec. 28, in first broadcast since her operatic debut. . . . "Met" baritone ROBERT MERRILL, star of NBC's RCA-Victor Show, will have his portrait painted by Señor Heriberto Maza, Cuban artist, who painted the late F. D. R. for the Cuban Government. He will pose in the costume he wears in Lucia Di Lammermoor. . . . Rumor that PERCY FAITH is leaving NBC Carnation Hour after Jan. 1, and that his successor will be DR. ROY SHIELD. . . . STANLEY CHAPPLE, conductor of the St. Louis Philharmonic, guest conductor of CBS Symphony, Nov. 30. . . .

DIMITRI MITROPOULOS, in his second CBS concert with the N. Y. Philharmonic, conducted radio premiere of ERNST KRENEK's Symphony No. 4, Sun., Nov. 30. . . . BOSTON SYMPHONY ORCHESTRA on tour, which will include eight cities and will take it as far West as Detroit, made regular Tues. evening broadcast over ABC from Pittsburgh, Dec. 2. . . . First Concerto for Violin and Orchestra by Polish composer JERZY FITELBERG was given premiere by NICOLAI BEREZOWSKY on CBS Invitation to Music program, Dec. 7. FRANK BRIEFF directed. . . . CLAUDIA PINZA, soprano, joined her distinguished father, basso EZIO PINZA, as soloist on Telephone Hour, Dec. 8. . . .

A good possibility that New York and Chicago will be linked by a telephone network by the end of 1948 is foreseen by FRANK E. MULLEN, executive vice-president of NBC. . . . Spring publication is scheduled for new book by PAUL WHITEMAN, music director of ABC, titled Records for the Millions, exhaustive guide to record buying and collecting for pleasure. . . .

Rumor in radio circles that if Petrillo ban does too much damage, disc companies are planning to set up branches in England, ship their stars over there and then bring the records back to U. S. for distribution. It is said that English-made discs are due to start pouring in after Jan. 1.

. . . The Christmas Star, a carol composed by 12-year-old Betsey Baker of Athens, Ohio, was sung by THOMAS HAYWARD, Metropolitan Opera tenor, with ALFREDO ANTONINI conducting the NBC Symphony on CBS's Gateways to Music program, Dec. 11. (CBS, Thurs., 5:00-5:30 p.m., EST.) Composed to Eugene Field's poem "Song," it was submitted early this year in the annual contest sponsored by Scholastic Magazine to encourage creative work in Junior and Senior High Schools throughout the country.

•

Beverly Somach, 12-year-old violinist, will be soloist with National Orchestral Association under Leon Barzin for their Behind the Scenes rehearsal broadcast over WNYC, 6:00 to 6:45 p.m. on Jan. 7.

LITTLE ROBIN MORGAN, with her hand on "Uncle" Jack Barry's shoulder, as the Juvenile Jury gets together at the Mutual studio after a recent Sunday broadcast.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. Claudio Arrau, pianist, CH, E; the Little Orchestra Society (Benny Goodman, soloist), TH, E; Vinaver Chorus, TiH, E.

Dec. 16. Patricia Travers, violinist, CH, E; Barbara Holmquest, pianist, TH, E.

Dec. 17. Downtown Glee Club, CH, E; Randolph Hokanson, pianist, TH, E; Meta Davis, pianist, TiH, E.

Dec. 18. New York Philharmonic-Symphony, Szell conducting, CH, E; Mount Holyoke College Glee Club, TH, E; Vina Barnden, pianist, TiH, E.

Dec. 19. New York Philharmonic-Symphony, Szell conducting, CH, A; Westminster Chorus, CH, E; Vladimir Elin, baritone, TH, E; Bell Telephone Chorus, TiH, E.

Dec. 20. National Orchestral Association, CH, A; Oratorio Society of New York, CH, E; Young People's Concert, auspices New ork Philharmonic-Symphony, Leon Barzin conducting, TH, M; Clifford Curzon, pianist, TH, A; Trapp Family Singers, TH, 5:30 p.m.; People's Philharmonic Choral Society, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; NAACC, TiH, E.

Dec. 21. Philharmonic-Symphony, Szell conducting, CH, A; Trapp Family Singers, TH, A; Paul Bellam, violinist, TH, 5:30 p.m.; Robert Shilton, baritone, TH, E; Harold Bogin, pianist, TiH, A; Ozan Marsh, pianist, TiH, E.

Dec. 22. Kirsten Flagstad, soprano, CH, E; David Nadien, violinist, TH, E; Musicians Guild, TiH, E.

Dec. 23. Collegiate Chorale, CH, E; Juilliard String Quartet, TH, E.

Dec. 25. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, E.

Dec. 26. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, A; Duke Ellington, CH, E; Alice Ribeiro, soprano, TH, E; Wolff Chamber Players, TiH, E.

Dec. 27. Duke Ellington, CH, E; Eugene Conley, tenor, TH, A; Barbara Burkman, pianist, TH, 5:30 p.m.; Concert, American Birobidjan Committee, TH, E; Fred Robbins' One-Night Stand, TH, E; La Meri and Exotic Ballet, TiH, E.

Dec. 28. New York Philharmonic-Symphony, Szell conducting, Erica Morini, violinist, soloist, CH, A; De Paur's Infantry Chorus, CH, E; Joseph Posner, baritone, TH, A; Joseph Pizzi, accordionist, TH, 5:30 p.m.; Elly Kassman, pianist, TH, E; Valerie Bettis and Company, dancers, TiH, E; Elizabeth Joy Wagner, soprano, CRH, A.

Dec. 29. Antonio De Raco, pianist, CH, E; Eugene Morgan, baritone, TH, E; Reginald and Gladys Laubin, American Indian dances, TiH, E.

Dec. 30. Stanley Need, pianist, TH, A; La Meri and Exotic Ballet, TiH, E; George Murray, recital, CRH, E.

Dec. 31. Kabarett der Komiker, CH, E; Continental Star Parade, TH, E; Reginald and Gladys Laubin, American Indian dances, TiH, E.

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

JOSEPH SHORTMEYER
TENOR

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

FREDERICK DAVIS
CONDUCTOR — TEACHER
Vocal and Choral Art
Member National Assn. of Teachers of Singing
606 Templeton Building Salt Lake City 1, Utah

MIRIAM SPIER
TEACHER OF VOCALISTS
WITH NAME BANDS, RADIO, and MUSICAL COMEDY
49 W. 52nd St., N. Y. C. 19 ELdorado 5-1941

ALLDA MAE
PRIGGE
CONTRALTO
Opera - Concert - Radio
"inherently pleasing voice of even scale and wide range"
—Noel Straus, N. Y. Times
Suite 701, 119 West 57th Street
New York 19, N. Y.

MARTHA DAUGHN LOCKER
LYRIC SOPRANO
Management: Annie Friedberg
251 West 57th Street New York 19, N. Y.

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 19 VA 6-3889

ADELE MARCUS
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

DR. LOTHAR WALLERSTEIN
STAGE DIRECTOR
METROPOLITAN OPERA
State Opera, Vienna — La Scala, Milan
60 East 42nd St., N. Y. C., Suite 2120

Annette ROUSSEL
PIANIST — ACCOMPANIST
Suite 701, 119 West 57 St., New York 19

HELEN AIROFF
VIOLINIST
Vox Productions Inc., 236 W. 55 St., N. Y. C. Cl. 5-7816

CORA CLAIBORNE
TEACHER OF SINGING
For appointments telephone
TR 4-1705 or EN 2-0081

GORDON
HENDRICKS
Tenor
Personal Representative:
GUIDO CASTELLI
319 East 24th St., N. Y. 10

LATIN AMERICA: Season Ends Below Equator

By CEICAO de BARROS BARRETO

Rio de Janeiro

Closing the opera season, the orchestra and chorus of the Municipal Theater under the direction of Andrea Morosini, gave a concert program listing an excerpt from Verdi's Nabucco, the Dies Irae from Verdi's Requiem, Mascagni's Hymn to the Sun, Villa-Lobos' Mandu-Sarará and Burle Marx' In Memoriam and Ave Maria. Besides these works the orchestra performed Verdi's Vespri Siciliani Overture and H. Oswald's Fourth Nocturne.

Maria Sa Earp, soprano; Mario Henriques, contralto; Reis e Silva, tenor, and the bass Americo Basso were the soloists, offering their arias with poise and understanding, scoring a deserved ovation from the large audience. The children's chorus from the Pedro II College collaborated in Villa-Lobos' works, with precision of attack and true to pitch. Burle Marx' works, in first hearing in Rio, were pleasant and effective.

The Cultura Artistica Society, in its series at the Municipal Theater, presented a recital of guitar by the master, Andres Segovia. Following older classics, the recital comprised Castelnuovo-Tedesco's Sonata, Turina's Fantaisie and Villa-Lobos' Two Etudes, dedicated to Segovia, all originally written for the guitar and played extremely well; numbers by Granados and Albeniz. The program was greeted with much applause.

Modern Music by Young Brazilians

The group Music Viva, under the guidance of Hans J. Kollreutter, gave a program of first hearings of works by the young Brazilian composers, Célia Zaldumbide, Cornelio Hauer, Gaya, Edino Krieger, Vizeu Penalva, Walter Elsas and Eunice Catunda. The works, composed for the most part in the atonal system, showed good development and interesting instrumentation. Eunice Catunda's O Negrinho do Pastoreio, for chorus, guitar and percussion, was the high point on the program, having a very effective performance. Applause was long and warm. Music Viva presents every week, on a broadcast, a program of music by contemporary composers from many countries.

At the Municipal Theater of Rio, the Brazilian Symphony Orchestra conducted by Eugen Szenkar, offered a first hearing in Brazil of Richard Strauss' Ein Heldenleben, with Anselmo Zlatopolsky, concertmaster, in the violin solos. Szenkar and his orchestra gave a convincing reading of this beautiful tone poem, which was followed by Beethoven's Sixth Symphony.

In the next concert, the orchestra gave Brahms' Third Symphony, and Handel's Concerto Grosso No. 23, the cembalo score being transcribed for the piano by Szenkar, who played this part himself in a fine rendition, well supported by the orchestra and the soloists, Anselmo Zlatopolsky, Santino Tarpinelli, violinists, and Giuseppe Ferrari, cellist. H. Oswald's Romance for Strings had a refined and delightful performance.

Bartok Dances Applauded

Béla Bartók's Roumanian Folk Dances were played for the first time in Brazil, at the Muncipal Theater, by the Brazilian Symphony under Szenkar. The work of the late Hungarian composer, featuring the folk elements with its typical rhythms and colours masterfully treated, was greeted enthusiastically by the audience. Schumann's Fourth Symphony had an authoritative and eloquent performance. Strauss' Don Juan was no less convincing, followed by Goldmark's Sakuntala Overture, Braga's Prelude, and Bach-Albert's Prelude, Choral and Fugue.

The 17th concert of the season by the Brazilian Symphony, offered Borodine's Symphony in B Minor, Eugene Zador's Hungarian Caprice, for the first time in Rio, Debussy's L'Après-Midi d'un Faune, Wagner's Prelude and Death of Isolde and Valkyries' Cavalcade. Alberto Nepomuceno's Preludio was the Brazilian number heard.

Backhaus in Beethoven Cycle

The performance of Beethoven's 32 Sonatas for piano by Wilhelm Backhaus marked a high point in the local music season. The pianist, whom we heard years ago, proved once more his mastery of the keyboard, with perfect digital control, deep insight into the music, performed with good sense of values and dynamics. He had many ovations from the huge audiences.

Closing the Beethoven cycle, Backhaus performed with the Brazilian Symphony at the Municipal Theater, in the series by the Brazilian Association of Concerts (which sponsored his cycle), giving two concerts with orchestra, under the batons of Eleazar de Carvalho and Szenkar.

He played Concertos Nos. 3, 4 and 5, and the orchestra was heard in the Egmont, Coriolan, and Leonore No. 3 overtures, and the Seventh Symphony. There was an avid reception.

CHILE AND CUBA MEET IN NEW ENGLAND. **Claudio Arrau, who opened the 1947-48 Thompson Concert Series at Williams College, Mass., tries out a new concert grand while Joaquin Nin-Culmell, right, faculty chairman of the series, looks on. (Photo by Jack H. Birchall.)**

Novelty at Colon

By LEOPOLDO H. FRIAS

Buenos Aires

In a double bill with a ballet also given here for the first time, a new opera, Erase un Rey . . ., by Juan Casanova Vicuña, was premiered at the Colón. Casanova Vicuña, a Chilean, is better known locally as a conductor, and is to be complimented on his effort to prove his worth both as a composer and librettist. Erase un Rey . . . (A King There Was . . .) in two acts and three scenes, is rather in the nature of an extravaganza, and describes the imaginings of a child dreaming about the whims of King Chiflón, whose daughter and the son of his mortal enemy, King Talón, are deeply in love with each other. Chiflón explains to his court that the motive of his enmity for Talón is the theft by the latter's ancestors of a prize fighting cock some 400 years before, which piece of skulduggery he is not disposed to forgive!

At that moment he hears that Talón is already on his way with an army to settle the affair, and sallies forth to join battle with him. Both are killed in the fray, Chiflón's army is defeated and Prince Quintupi enters at the head of the victors. He is reproached, however, for his father's wickedness, but finally, after establishing his own innocence in the matter obtains the Queen Mother's consent to his marriage with Princess Rossicler. The last scene shows the child with its toys, which are the characters represented in the story, being put to sleep by a nurse.

Some Interpreters

The music, with its instrumentation is abundant in color and accurately follows the scenes depicted on the stage. Ferrucio Calusio, who conducted, took full advantage of the possibilities offered by the score.

In his first appearance this season, heading a cast composed entirely of local talent, Felipe Romito sang and acted the part of King Chiflón with his customary assurance; Norma Palmieri made an excellent Queen Mother. Clara Oyuela's Princess Rossicler was both tender and expressive. Others in a successful performance were Angel Mattiello, Emma Brizzio, Renato Cesari, Dante Puchetti, Tota De Igarzabal, Roberto Maggiolo and Humberto Di Toto.

The dances in the first act, as arranged by Margaret Wallman, were most appropriate, as were also the *décors* and costumes by Hector Basaldúa. The *mise-en-scène* was expertly handled by Carlos Piccinato, while the chorus, under the direction of Rafael Terragnolo, acquitted itself correctly.

New Johann Strauss Ballet

The second part of the program consisted of the first performance of the ballet, A Maiden's Dream, with music by Johann Strauss as arranged and orchestrated by Lothar Perl. As implied by the title, a dream also plays an important part in this production, but this time it is a girl ingenuously picturing a party, with its gayer or more sentimental moments, given in the dormitory of her boarding school.

David Lichine and Tatiana Riabouchinska, in their local debut, the former as choreographer and dancer, created a favorable impression, as did also the other members of the cast, Estela Deporte, Francisco Pinter, Ruben Molet and Armando Varela. The *décors* and costumes were by Nicholás Benois, and Roberto Kinsky conducted.

Rosenkavalier under Kleiber

Der Rosenkavalier was restored at the Colón under the baton of Erich Kleiber, who was a source of inspiration to orchestra and cast in giving an outstanding performance of one of our favorite operas here.

The leading parts were sung by Elsa Cavelti (Octavian), Rose Bampton (Marschallin), Emanuel List (Baron Ochs), Fred Destal (Faninal), Olga Chelavine (Sofia) and Norma Palmieri (Annina), with Maria de Benedetis, Alvaro Bandini, Rogelio Baldrich, H. Di Toto and Guillermo Hermida in the supporting roles. All acquitted themselves with the efficiency that has characterized their appearances this season, the *regie* being in charge of José Gielen.

Honegger's Jeanne d'Arc Staged

It was unfortunate that Honegger's illness kept him from coming to Buenos Aires to conduct, as originally announced, the local premiere at the Colón of his oratorio Jeanne d'Arc, for he would have had the satisfaction of sharing the applause which greeted the exceedingly good version offered of his work. But the baton, as wielded by Kleiber in his absence, could not have been in better hands.

A highlight of the performance was Margaret Wallman's stage management and choreography, her expert handling of such a large ensemble being adjudged a personal triumph. The costumes and Gothic settings, appropriately reminiscent of old Rouen, were by Benois, and he is to be commended for his work.

Both Clara Oyuela (Jeanne d'Arc) and Felipe Romito (St. Dominic) offered moving portrayals of their roles. Total de Igarzabal, Nilda Hoffmann, Humberto Di Toto, Mafalda Rinaldi, in the remaining parts, also sang fervidly. The dances were interpreted by Adriano Vitale, Jurek Shabelevsky, Vladimir Irman, Tamara Griegorieva, Jorge Tomin, Estela Deporte and Victor Ferrari.

Novel Double Bill

A magnificent season was brought to a close at the Colón on Nov. 4 with a double bill consisting of the revival of the opera Lin Calel by the late Argentine composer Arnaldo D'Espósito, and Prokofieff's ballet The Prodigal Son, both received with general approbation by a large and select audience.

The cast of Lin Galel, conducted by Ferrucio Calusio with scenography by Gielen, listed Dora Prokorny in the protagonist role, Jorge Danton (Tromen-Curá) H. Di Toto (Colikeo), Marcelo Urizar (Anca Loncé), and Sara Cesar (Parnopé). The ballet was headed by David Lichine, who also acted as choreographer, Tamara Grigorieva being prominent in the part assigned to her. Roberto Kinsky conducted in his usual correct style.

WILLIAM L. STEIN, INC.
113 WEST 57th ST., NEW YORK 19, N. Y.
presents for 1947-48
ALEXANDER
*CHABAY
*DAVIDSON
Lois HUNT
LICHTEGG
*LECHNER
PIAZZA
RENAN
*RESNIK
*SVANHOLM
*METROPOLITAN OPERA ASSN.

THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The trend of events in the ballet world during the last few years has given increasing indications that this art form is coming of age. One of the recent manifestations occurred a short time ago when "Papa" Hurok, the impresario, announced that he has no more such children.

Previously, about five years ago, the Ballet Russe de Monte Carlo struck out for itself, with Serge Denham as Administrative Director and David Libidins in charge of bookings. Under this arrangement the company has been working pretty close to a 52-week season. Ballet Theater severed its connection with Mr. Hurok about a year and a half ago and is now exclusively in the hands of Lucia Chase and Oliver Smith.

And now after twelve years of "S. Hurok Presents the Best in Russian Ballet" during the Fall and Spring seasons at the Metropolitan Opera House, Mr. Hurok bows out of the ballet scene almost entirely. True, Ballet Theater will appear at the "Met" for the 1948 Spring season, but in association with, and not presented by, Mr. Hurok. On Nov. 26 contracts were signed jointly by the opera house management with Ballet Theater and Ballet Russe de Monte Carlo, under which the latter will have the 1948 Fall season and Ballet Theater the 1949 Spring season.

According to Mr. Hurok, who has no major company under contract at present, "the rising costs have made local presentations and tours of ballet impractical for all but companies with famous stars and spectacular repertoires." In his telegram to the opera house management he stated: "I wish to express my appreciation to the Metropolitan Opera board for postponing commitment on ballet performances for next season pending my decision. Mr. Seebach has informed me that Serge Denham and Lucia Chase have submitted a joint offer which is far in excess of the number of performances I can consider as a matter of reasonable business practice as established in the past twelve continuous years of my association with the Metropolitan. I assume, of course, that this does not affect the commitment which I understand you made to Grover Whalen for the City Golden Jubilee with which I will be associated as director of the International Dance Festival."

Thus ends an era.

Ballet Theater Extends Season

In the meantime, Ballet Theater continues to do a capacity business for nearly every performance at the City Center, and has extended its season for three days. The closing performance will now take place on Dec. 17 instead of the 14th as originally announced.

Princess Aurora Revived

The first novelty of the season was a revival of Princess Aurora on Nov. 22. This ballet was undoubtedly brought back to the repertoire for Nora Kaye, who danced the title role with expected brilliance. In this particular performance she played the part of being the ballerina of the Imperial days with such spectacular temperament and preenings that one wondered if she did not have her tongue in her cheek. Hugh Laing was the Prince Charming. He divided his attentions between the Princess and the Lilac Fairy—(Diana Adams). The other assorted Fairies were danced by Barbara Fallis, Anna Cheselka, Ruth Ann Koesun, Norma Vance, and Melissa Hayden. The Bluebird Variations were danced expertly by Alicia Alonso and John Kriza, though if Kriza's costume and tights could have gotten into the same vat of dye at the same time it would have helped matters as far as his appearance was concerned. The choreography, after Petipa, according to the program note, has undergone many changes since the ballet was last performed, and will probably continue to change everytime it is revived. For it is essentially a ballet spectacle carved, in each case, to complement the virtuosity of a particular ballerina. When performed well, it furnishes a perfect climax to an evening of ballet.

The first Tally-Ho of the season introduced a newcomer, Jean Sullivan, in the part of The Wife. She made a very favorable impression as an actress, and she handled the uncomplicated dance sequences with ease. The remainder of the cast was virtually unchanged, with Romanoff (The Husband), Kriza (The Prince), Chase (The Innocent) and Bentley (A lady, no better than she should be) playing their parts to the hilt. A spirited performance of the slightly ridiculous, though at times entertaining, Helen of Troy was also on the program. With Youskevitch, Adams and Kriza in the main roles, there was plenty of good dancing and almost as good humor.

Theme and Variations Premiered

The one new ballet of the season, Balanchine's Theme and Variations, had its premiere on Nov. 26. Using Tchaikovsky's Theme and Variations from the Third Orchestral Suite, Balanchine, with his usual choreographic skill and knowledge of music, created one of his more successful ballets. What made this all the more successful was the happy mixture of the ingredients that are needed to make a superior work in this form. First of all the music was of a free quality, which of course has a decided effect on choreography; and the decor, which can very easily spell the difference between excellent and mediocre, was of such perfection and imagination that the work might have coasted along just on that alone. Since Balanchine has nothing particularly novel to say in this ballet, the fact that it is such a hit may, in a large way, be attributed to the costume and set design by the artist, Woodman Thompson. Although well known on Broadway, this is his first venture in ballet—and not his last, one hopes.

Add all of the above to the exciting classic dancing of Alonso and Youskevitch in the leading parts, and there is little question of the result. Balanchine is working in a pure classic medium, and the choreography for the two solos and the *pas de deux* variations is of great technical difficulty. The corps de ballet has some very interesting variations also, and considering first night nerves and fatigue the performance was relatively smooth. Dancing honors of the evening, however, belonged to Alonso and Youskevitch, who translated Balanchine's knowing patterns into smooth and graceful lines.

The evening also offered fair performances of Interplay and Les Patineurs, while Jardin aux Lilas was exceptionally well done. Norman Secon was the pianist for Interplay and Andor Toth the violinist for Jardin.

SCENE FROM THEME AND VARIATIONS,
new ballet by Balanchine to Tchaikovsky's music, premiered by the Ballet Theatre in its New York season. The principals are Alicia Alonso and Igor Youskevitch. Sets and costumes were designed by Woodman Thompson. (Photo by Eileen Darby.)

Robbins' Summer Day Given

Another novelty was presented on Dec. 2, when Jerome Robbins' Summer Day had its first performance with the company. New York had previously seen the ballet at a concert of the American-Soviet Music Society, but it had not been performed since then. Robbins has set out to show what happens when children try to dance the way grown-up people do. His choreography involves only two dancers and a pianist—himself and Ruth Ann Koesun, with Ray Lev at the piano for the first performance, Kriza and Koesun on subsequent ones. They enter on a stage virtually bare of scenery and props, and go through some amusing antics.

This is probably Robbins' most subtle attempt at humor in ballet. It does not have the broad strokes or burlesque of some of his previous works; rather it is warm and good natured. In orthodox ballet terms Robbins has created a pleasant duet, some effective solo dances, and a caricature of the man-woman relationship of the ballets like Swan Lake and Sylphides. In line with the intimate atmosphere, he has used for accompaniment only a piano, which is placed on stage. The music is Prokofieff's Summer Day Suite—music that effectively supports the action. Summer Day is a diverting trifle and it should be a fixture of the repertoire.

Praise must be given the orchestra directed by Max Goberman, Ben Steinberg, and Edward Simons for the high standard it has maintained throughout the season. It is one of the best ballet orchestras we have heard.

Mata and Hari at Y

On Dec. 4 the enterprising Y.M. & W.H.A. Dance Center presented Ruth Mata and Eugene Hari in an evening of "Danced Theater." Assisting artists were Hal Loman, Tommy Marlowe and Zoya Leporsky. The program is a considerable improvement over their concert last season at the National Theater. The present supporting company is much stronger, and some of the dances have been re-worked and improved. On Display, a dramatic choreographic sketch about a Manikin, Artist and Decorator, has been tightened and is much better in its new form. Sports News Reel has been enlarged in personnel and is easily one of the most entertaining dances of its kind.

Mata and Hari are excellent performers. Though their wit and satire are always broad—perhaps too broad—they generally are capable of furnishing an audience with plenty of laughs. Some of the dances, such as Street Corner, Impromptu and Las Vegas, lack choreographic development and form. The ideas are there but nothing much seems to happen to direct them to a logical conclusion. Other dances, such as Circus Acrobats, The Hindu Fakirs, Guest Night at La Tropicana and Carnegie Hall, reveal all of the dancers' assets—marvelous control, hilarious pantomime and good timing. Jess Meeker was the accompanist.

La Meri and Exotic Ballet Appear

La Meri and the Exotic Ballet Company presented the Bach-Bharata Suite, Ea Mai Hawaiinuiakea and Scheherazade during the first two weeks in Dec. at the Ethnologic Dance Center . . .

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

La Meri
Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street, New York 19, N. Y.

MARINA YURLOVA
Classic Interpretations of the Spanish Dance
Suite 701 119 W. 57th St., New York

FOR SINGERS
DANCE COURSE simplified for Operatic Background and Mise-en-scene—Recommended highly by voice teachers
CHARLOTTE ELLIS, Steinway Hall, N.Y.C. TR. 7-9233 M'ngs.

ROZZINO and Ensemble
Mgt.: E. Kowalewski, 15 E. 59 St., N. Y. 22 PL. 3-1566

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street : New York 19, N. Y.

NOAMI ALEH LEAF
DANCES of the NEAR EAST and the BIBLE
Suite 703, 119 West 57th St., N.Y.C. 19

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Association
AVAILABLE FOR CONCERT
220 WEST 43rd ST.
NEW YORK CITY
MU 5-2113

FEDERICO REY
and ENSEMBLE
NOW BOOKING 1947-1948
Management: ALBERT MORINI, 119 West 57th Street, New York 19, N. Y.

METROPOLITAN OPERA

New Singers Make Entry

Claudia Pinza Bows as Micaela

Carmen on Nov. 18, was a colorful production that carried the well-known work along with a dash and spirit that made it live again. Rise Stevens, the protagonist, acted and sang with plenty of verve; Ramon Vinay was a melodious, sympathetic and, finally, a truly tragic Don Jose. Martial Singher's Escamillo resounded bravely and all the minor parts were adequately filled, save for a few flaws in the Trio in the Third Act.

A noteworthy feature of the evening was the debut of comely Claudia Pinza, daughter of the noted basso, whose pure soprano, in the role of Micaela, brought her an ovation after her chief aria. Louis Fourestier conducted with skill, and the ballet contributed picturesque dances. T. P.

Tibbett Sings Scarpia

Lawrence Tibbett, giving plenty of sinister force to his interpretation, reentered the Metropolitan ranks for the season on Nov. 20 in his familiar role of Scarpia in Tosca, with Elen Dosia singing her second performance of the title part and Jan Peerce as Cavaradossi. A. L. S.

Martin Conducts Meistersinger

The first performance of Wagner's Die Meistersinger von Nuernberg on Nov. 21 was a dignified and musically sound interpretation of the popular opera. The cast was familiar with Herbert Janssen as the warm-hearted Sachs, singing with a convincing feeling for style and never forgetting the deep human impact of the role. Astrid Varnay as Eva took over on short notice for Polyna Stoska. She has repeatedly sung the role in former seasons with equal success. It is her introspection especially which makes her effort remarkable. Torsten Ralf as Walther was personable and when he did not strain his voice, it sounded very well. Gerhard Pechner's Beckmesser is an excellent characterization, but he has to guard against not losing himself in too much histrionic detail. Deszo Ernster was a dignified and warmly singing Pogner, John Garris the excellent and highly musical David, Margaret Harshaw the beautifully vocalizing Magdalena. Mack Harrell's Kothner is an enjoyable characterization. The ensembles went well and the chorus (trained by Kurt Adler) was impressive, as was the imaginative staging of Herbert Graf. The conductor Wolfgang Martin's conception was distinguished by finesse in details and a strong feeling for the intimate charm of the score. A sold out house gave the performance an enthusiastic reception. H. W. L.

"Seconds" on Verdi and Massenet

Early season "repeats" included Un Ballo in Maschera, given its second mounting at the Nov. 22 Saturday matinee with the same singers as opening night, and conducted by Giuseppe Antonicelli, who presided over a meritorious performance.

The second Manon, on Nov. 24, again under the baton of Louis Fourestier and with a cast identical to the first production's, provided a most pleasant evening. The repetition of Il Trovatore, on Nov. 28, was led by Emil Cooper with the same cast that roused considerable enthusiasm when the work was first sung this season.

Schlueter and Lorenz in Tristan

The season's first Tristan and Isolde on Nov. 26 was saddening. Erna Schlueter, publicized as a great European Isolde, has a genuine gift for dramatic and appealing portrayal which was on this occasion impeded by a vocal method regrettably out of control. Fundamentally, the Schlueter voice is a fine one, this being particularly noticeable in her really lovely singing of the "Ach, sink hernieder" scene. Despite excellent appearance, Max Lorenz as Tristan was disappointing. His conception of the role was over-studied and mannered, lacking in the spontaneity of true artistry. It may be that his return to the Metropolitan had an unnerving effect upon the tenor, as he "swallowed" his voice and seemed at times unable to approximate tonal balance. The stunning voice of Blanche Thebom, the Brangaene, and her appropriate, graceful action lent color and verisimilitude to her interpretation.

Osie Hawkins began well as Kurvenal but lost pace as the opera progressed. Deszo Ernster veered from the usual dignified stance of shocked grief in the King Marke monologue and rambled from character to character on stage. All of the latter stood in inept positions, with backs to the King, prescribed by Wagnerian stage direction in this theatre, an instruction which looks as absurd as it is against accepted rules of stage procedure and etiquette. Emery Darcy, as Melot; Leslie Chabay, as the Shepherd; Philip Kinsman, the Steersman; John Garris, as a Sailor, in their runner-up parts, outsang the principals. Wolfgang Martin conducted in a routine, acceptable manner, although the trumpets partook of the general state of not being in best form. M. C.

Dorothy Kirsten Hailed as Butterfly

The most moving of opera tragedies, Madame Butterfly, had its first of season hearing on Nov. 27 with gifted Dorothy Kirsten in the title role. And it was Miss Kirsten who carried the weight of the performance and garnered the major portion of the thunderous plaudits. The soprano sang well. She was delightful to see and to hear. She was also Dorothy Kirsten, soprano, all the way through and even in moments of thrilling climax, which she negotiated with skill and tonal beauty, she did not give real assurance that she actually felt or cared deeply about the joys and sorrows of the hapless creature she portrayed.

James Melton looked his customary handsome stage self and sang acceptably, if not entirely mellifluously. Others in the line-up were John Brownlee, a dignified Consul; Thelma Altman, a well-schooled Suzuki; Leslie Chabay, the Goro; and Gerhard Cehanovsky, the Yamadori, making feature roles out of parts. Irene Jordan, the Kate Pinkerton, Melchiorre Luise and John Baker completed the cast. Giuseppe Antonicelli conducted with sensitivity and marked rhythmic appeal. M. C.

Polyna Stoska Heard as Eva

The only newcomer in the Meistersinger cast of the Nov. 29 matinee was Polyna Stoska, who made her debut as Eva. The new soprano, tall and graceful and becomingly costumed, looked and acted the part with intelligence and spirit. The voice she revealed is a real addition to the Metropolitan, clear, lovely in quality and produced with ease. Whether or not Eva is the best part for her may be doubted. Her tones would seem more appropriate to a freer and more ecstatic vocal line than Wagner has provided for the Nuremburg maiden.

The production as a whole was a fine one, except for the last scene, which at times lacked dramatic cohesion. Other principals repeated the favorable impression of the earlier performance. M. L. S.

Albanese and Peerce Head First Traviata

Antonicelli conducted the season's first Traviata on the evening of Nov. 29, giving a good and sometimes brilliant account of the Verdi work. Three familiar figures headed the cast—Licia Albanese, singing with fresh and sparkling tone as Violetta; Jan Peerce, in excellent form as Alfredo; and Francesco Valentino as the Elder Germont. The numerous minor characters were taken by Thelma Votipka, Thelma Altman, George Cehanovsky, Leslie Chabay, John Baker, Lorenzo Alvary. A. L. S.

POLYNA STOSKA
sang Eva in Die Meistersinger for the first time at the Metropolitan Opera.

Sved Sings Wolfram

Wagner's Tannhäuser under the imaginative and firm musical direction of Fritz Stiedry on Dec. 1 brought the surprise return of Alexander Sved to this stage after a year's absence. The eminent baritone sung Wolfram on short notice, flying in from Detroit only half an hour before curtain time, and gave a thrilling performance. His high vocal culture and his tasteful histrionic effort made his appearance an outstanding feature of the evening. Max Lorenz was Tannhäuser. Vocally and as an actor of high distinction, he made his impersonation an impressive experience. Astrid Varnay as Elisabeth was convincing, with her deep understanding of the Wagnerian style in tone and gesture. Blanche Thebom was again the Venus, and Deszo Ernster the dignified Landgraf Hermann. John Garris, Osie Hawkins, Emery Darcy and Philip Kinsman completed the ensemble of the knights. Maxine Stellman sang the young Shepherd. The performance was staged by Dino Yannopoulos; the choreography by Boris Romanoff and the chorus under Kurt Adler contributed his share for an impressive performance. J. H.

Melton in Magic Flute

Fritz Stiedry again conducted in the second offering of Mozart's Magic Flute on Dec. 3, which had the same cast as previously except for James Melton, mellifluent in tone as Tamino, and Paula Lenchner as the First of the Three Genii, singing her brief lines with good effect. H. R.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 NYSTA—NATS

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Ernestine Hohl **WILLIAMS,** NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

Edna Beatrice Bloom
VOICE—DICTION—INTERPRETATION
Member NYSTA and NATS
916 Union St. (Grand Army Plaza), B'klyn 15. ST. 3-6581

GRACE **LA MAR**
VOCAL TEACHER and COACH
Member NYSTA and NATS
1425 Broadway, N. Y. C. PE. 6-2634

HERBERT **JANSSEN**
LEADING BARITONE
METROPOLITAN OPERA
TEACHER OF SINGING
Hotel Ansonia, 73rd & Broadway
N. Y. C. SU. 7-[illegible]00

JAMES **PRICE**
TEACHER OF SINGING
Vocal Difficulties Analyzed & Corrected
Auditions by appointment
316 West 79th St., N. Y. 24, N. Y. Tra. 7-7048

ADELAIDE THOMAS EAKIN
TEACHER OF SINGING
350 West 57th St., New York 19, N. Y.
Phone CI 6-3936

MINA HORNE
TEACHER OF SINGING
Opera - Concert - Radio - Drama
205 W. 57th St., N. Y. 19, N Y. CO. 5-3563

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N. Y. C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

THE **GERSTER-GARDINI SCHOOL OF SINGING**
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
300 W. 58th St., New York City 19. CO. 5-9131

LILA LEEROY
VOCAL TECHNIQUE
Studio: 194 Riverside Drive, New York 25, N. Y.
SC-4-7717 Member NYSTA

ROBERT **MALONE**
Distinguished Tenor — Member NATS
Director of Bulova Watch Glee Club
1104 Carnegie Hall PL. 9-2550 N.Y.C. 19, N.Y.

ALBA CLAWSON
VOCAL TEACHER, Member NYSTA
1425 Broadway, N. Y. 18... { Lo. 5-3249 / Penn. 6-2634

SCHOOL OF MUSIC
of the Brooklyn Free Musical Society, Inc.
Dmitry Dobkin, Director — Faculty of 55
205 East 67 St., New York 21, N. Y.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5889; NYSTA-NATS

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8156

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

MILDRED BROWNE
COACH ACCOMPANIST REPETITEUR
Song-Repertoire, Opera, Operetta
128 West 70 St., New York 23, N. Y. EN. 2-0340

N. Y. Concerts

(*Continued from page 9*)

Rappaport in Piano List

The second concert this year by the talented young pianist, Jerome Rappaport, took place on Nov. 23. Mr. Rappaport imparted a great deal of warmth to the opening Chromatic Fantasie and Fugue by Bach. His expressive resourcefulness and vigorous dexterity was further evinced in the Fantasie in C major, Op. 17, by Schumann. Kabalevsky's Sonatina in C, which followed the intermission, was colorful and balanced. Liszt's Valse-Impromptu and the Dance of the Gnomes added laurels to Mr. Rappaport's success. Debussy's La Soiree dans Grenade, Ravel's Jeux d'eau and Scriabine's Sonata No. 4 in F Sharp concluded a well balanced program.

L. J. G.

Rabinof Program Includes Novelties

Benno Rabinof, on Nov. 24, gave a violin recital that began with the brilliantly fluid Vivaldi-Rabinof A major Suite. Schubert's C major Fantaisie, Op. 159, followed. Saint-Saens A major Concerto, consisting of Konzertstück, Op. 20, and Introduction and Rondo Capriccioso, Op. 28 (given for the first time in complete concerto form as originally written, according to the program's claim) ended the first half of the recital with dazzling effect. The Song Sonata by Robert Russell Bennett, a sensitive study dedicated to Sylvia and Benno Rabinof (first New York performance) and the ingenious Improvisation by Isidor Achron, both composers being present, and the Ravel Tzigane closed the official program. Sylvia Rabinof accompanied with remarkable sympathy and skill, and entirely from memory.

T. P.

Schmitz in Piano Readings

E. Robert Schmitz on Nov. 25, played a piano program in which he revealed many very admirable qualities: a distinct—and distinguished—sense of line, a highly intellectual outlook, a pellucid, crystalline quality of tone. Bach, Schumann, Chopin, Debussy, Szymanowski were all heard, with variable success. His Bach was magnificent in its austere reticence. His Szymanowski Twelve Etudes were most interesting developments. His Debussy studies were properly and beautifully impersonal. The Schumann and the Chopin, however, missed some of their emotional message.

T. P.

Morini Presents Nadelman Premiere

Erica Morini drew a large crowd of admirers to her Nov. 28 recital. The first half offered a selection of classical masterpieces; the second was devoted to contemporary music. The highlight of the classical offerings was a very personal reading of Bach's Chaconne, which was interpreted in a romantic spirit and with the simplicity which can only be afforded by someone to whom technical problems do not exist. The same approach was used in the playing of Handel's Larghetto and the Vivaldi-Respighi Sonata. Vieuxtemps' Concerto No. 5 was brilliantly played. After intermission came a profound and yet exciting reading of Hindemith's Sonata in D, Op. 11, No. 2. Three Fantastic Danses by Shostakovitch and the first performance of Leo Nadelman's Invocation and Danse, an interesting and rewarding novelty, closed the official bill.

H. W. L.

Eunice Podis Heard in Benefit

The young Cleveland pianist, Eunice Podis, gave her second recital of the season on Nov. 29. It was a benefit to raise funds for a grand piano destined for the Symphony Orchestra of Athens, Greece. Opening with three toccatas—by Bach, Khatchaturian and Prokofieff—Miss Podis also played the Beethoven Pathetique Sonata, and works by Chopin, Debussy, and Griffes. As on previous occasions, Miss Podis again impressed the audience as an artist of uncommon gifts, technically secure and musically sensitive.

R. K.

Kenneth Spencer Sings

Kenneth Spencer's first Carnegie Hall recital drew an audience of 2,000 on Nov. 30, when the Negro basso sang a program including Handel, Schubert, and Schumann numbers, French and Russian songs, and spirituals. Mr. Spencer's previous appearances—the most recent was in the revival of Show Boat last year—have made him known to New York as the possessor of a beautiful and sonorous voice, with tones of richness and power. This occasion displayed those qualities, but the listener had the feeling that the artist was not at his best interpretatively. The able accompanist was Werner Singer.

D. B.

Poldi Mildner in Spirited Piano Event

Poldi Mildner, in a piano recital on Dec. 1, undertook a difficult program and gave a fine exhibition of technical ability, though a somewhat limited interpretative power. Opening with Friedemann Bach's Concerto in B minor, played with excellent rhythm and precision, she proceeded to Beethoven's Appassionata Sonata, done with much gusto, and, at times, abandon. In the Schumann Symphonic Etudes, the artist displayed some pyrotechnical acrobatics which were amazing.

L. J. G.

Abbey Simon's Pianism

Abbey Simon, brilliant young American pianist, offered one of the best balanced programs we have heard lately on Dec. 2. Starting with the Gluck-Chasins Melody from Orfeo, he proceeded to Bach's Toccata in G major, following it with an imaginative and colorful interpretation of Schumann's "Abegg" Variations. In Chopin's Sonata in B minor, Mr. Simon proved his sensitivity as well as his fine technical equipment, the last movement having notable dramatic drive. After intermission he played with introspection Brahms' Intermezzo in B flat and Capriccio in G minor. Ravel's L'Oiseaux tristes and Scarbo from Gaspard de la Nuit both had great sensitivity and the latter brilliant technical dexterity. Two Preludes by Rachmaninoff disclosed a poet of the piano, and the closing Toccata by Prokofieff marked virtuoso qualities.

H. W. L.

Brailowsky Conquers

Alexander Brailowsky oh Wednesday evening, Dec. 3, gave a program of gigantic dimensions. This masterly pianist, whose subtle sense of rhythm is one of his chief characteristics, revealed a gorgeous tone and a command of the keyboard worthy of the great pianists of the old school. Bach-Busoni's D minor Toccata and Fugue, a much magnified Scarlatti Sonata, the encyclopaedic Brahms F minor Sonata and twelve Chopin Etudes were the "big pieces" of the evening. Then followed two Ravel numbers (Jeux d'Eau particularly fine), the Scriabin's F sharp minor Etude and Balakirev's pictorial Islamey.

T. P.

Town Hall

Inez Matthews' Debut

The first New York recital of Inez Matthews, soprano, on the afternoon of Nov. 20, introduced a singer of pleasing vocal qualities. She sang a program of Weber, Hugo Wolf, Grieg, Cesti, Vivaldi, Berlioz, Delibes, Gounod, Schumann (Maria Stuart Cycle), and Negro Spirituals. These works were negotiated with taste and depth of feeling, knowledge of style and, in the main, skillful projection. A large audience welcomed into the recital field a singer already known to the New York public as one of the several "Carmen Joneses" presented on Broadway and on tour. Her fine accompanist was Paul Berl.

D. B.

Mauro-Cottone Plays New Sonatina

Aurora Mauro-Cottone, pianist, gave her fourth recital on Nov. 20 Her formidable program included Franck's Prelude, Chorale and Fugue; three Scarlatti Sonatas; Beethoven's Appassionata Sonata; Chopin's Nocturne in B flat minor, Waltz in F major, Op. 34, No. 3, and Fantasie; Liszt's Rakoczy March and Marvin Paymer's Sonatina, which received its first performance here. Miss Mauro-Cottone's playing was both fiery and intense when the occasion called for it. She possesses a tone of great power, but never used it with indiscretion. Her Scarlatti was a delight to the ear and deserved all the praise she received.

L. J. G.

Soyer in Cello Recital

David Soyer appeared in a cello recital of distinction on Nov. 21, his able playing matching the elegance of his readings. Cassado's Sonata in Ancient Spanish Style held a restraint and dignity that opened the proceedings in stately manner. Huré's F sharp minor Sonata furthered the effect of masterliness and the unaccompanied Bach Suite No. 1 in G major confirmed it. Finally a miscellaneous group became under his nimble fingers a kaleidoscope of color, movement and brilliance. Leopold Mittman at the piano gave fine support.

T. P.

(*Continued on page 19*)

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

Emanuel List
Basso

Paganini Quartet

Lucie Bigelow Rosen
Thereminist

Artiss de Volt
Harpist

KOZAKEVICH
BARITONE
Management: AMF Artists Service, Inc.
139 East 47th St., New York 17, N. Y.

ELEANOR DE GRASSE
SOPRANO
CONCERTS — COSTUME RECITALS
345 West 70 St., N. Y. C. 23 TR 7-7590

ROBERT E. SCHMIDT
ACCOMPANIST
Coach of French, Italian and German Songs
Res.: 9 West 73rd St., N. Y. C. 23 SU 7-8543

Edouard NIES-BERGER
Official Organist—Philharmonic Symphony Society of New York. Conductor.
Limited number of students accepted -- Circle 7-6015

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE DENSON
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAULA CRYSTAL
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERMAN KAPLAN
TEACHER and VIOLINIST
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

JOHN GURNEY
BASS BARITONE
METROPOLITAN OPERA ASSOCIATION
Suite 701, 119 West 57th St., New York 19, N. Y.

THE MASCAGNI OPERA GUILD
gives conductors, singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

TOSKA TOLCES
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

MARGERY HYDE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PATRICIA ZAY
LYRIC-COLORATURA SOPRANO
853 Seventh Ave., N. Y. 19, N. Y. CI. 7-1668

MARIE FOSTER
LYRIC SOPRANO
Suite 701, 119 W. 57 St., New York 19, N. Y.

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
54 Bay 29th St., Brooklyn 14, N. Y. ES. 2-0525

HALLIE NOWLAND
SOPRANO
OPERA — CONCERT — ORATORIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

CHARLOTTE MARTIN
CONCERT PIANIST
Booking 1947-1948
Per. Rep. Dorothy Dalrymple, 161 W. 57th St., N. Y. 19

ELINOR JANSSEN
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

DOLORES DORIS
MEZZO-SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAUL FRANKE
TENOR
Suite 701, 119 W. 57 St., New York 19, N. Y.

ACADEMY OF VOCAL ARTS
. . . . . the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer.
Students accepted on Scholarship Basis only
Admission by Competitive Audition Only
Apply 1920 Spruce Street
Philadelphia 3, Pa.

CHICAGO: New Plans Announced

By DOSHA DOWDY

CHICAGO, ILL.—The program of musical activities in Chicago Park District fieldhouses has been expanded to include new features, and to provide centralization of city-wide projects, according to Walter L. Larsen, General Supervisor of Musical Activities for the Chicago Park District, who for several years has headed a general music program which included the formation of community chorus, the organization of community and symphony orchestras and sponsorship of children's and young people's opera groups.

The three major projects in the music program—the Chicago Park District Children's Opera Guild under Zerline Muhlman Metzger; Opera and Operetta Guild (for adults) under George Lawner; and a new feature of the season, C.P.D. Opera Ballet under Edna L. McRae—will now be housed in the new fieldhouse in Lincoln Park (2000 N. Stockton Dr.), formerly the Cafe Brauer, now to be known as the Musical Arts Center, recently redecorated and refurnished to provide attractive quarters for these activities.

In addition to the South Side and West Side symphony orchestras sponsored by the Chicago Park District, the Lincoln Park Women's Symphony is being organized under the direction of Lillian Poenisch.

Hannikainen Leads Orchestra

Tauno Hannikainen proved himself a valuable and versatile associate conductor of Chicago's Symphony Orchestra when within the past fortnight he took over the baton for Artur Rodzinski, who is ill, for eight successive concerts, including out of town, broadcast, and subscription concerts. The program for the seventh pair was composed of Reger's Variations and Fugue on a Theme by Mozart; Concerto No. 6 in B Flat Major for Strings, by Bach; and Rachmaninoff's 2nd symphony. The former works were performed with taste and refinement, and the symphony was given an admirable reading, but the concert as a whole lacked vitality, due undoubtedly to taxing rehearsals for Tristan and Isolde, given the preceding Sunday, and for recordings made the following day.

The regular concerts of the next week, however, were among the best of the season thus far. Following a musicianly and warm reading of Beethoven's Egmont Overture, Mr. Hannikainen led the orchestra in a clearly defined and spirited performance of Haydn's Symphony in C Major (B. & H. 97), and gave to the work its characteristic elegance. Also listed were Liszt's seldom-played symphonic poem Mazeppa, and Brahms' Violin Concerto, in which Nathan Milstein was the distinguished soloist. This artist gave his usual superb performance, as he did also when he appeared as soloist for the preceding Tuesday concert in Tchaikovsky's Concerto. The latter program was devoted entirely to works of this composer and was received with unanimous enthusiasm. Mr. Milstein had the advantage of excellent orchestral accompaniments for both concertos.

Blackstone Concert Series Opened

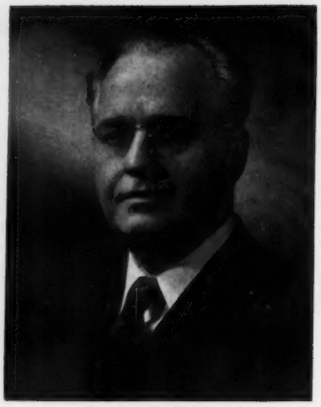
The first of a series of concerts in the Crystal Ballroom of the Blackstone Hotel under the direction of Mrs. Edouard Albion was given late in November by Raya Garbousova, noted cellist, and Louis Sudler, Chicago baritone. Both artists gave opening numbers by 17th century composers, which seemed appropriate to the occasion, reminiscent of an era when elegant crystal-chandeliered salons were settings for chamber concerts.

Miss Garbousova, unrivaled among women cellists of the day, opened the program with Boccherini's Concerto in B Major, played with a beautiful tone, and a deftness and an authoritative touch which only a fine artist of her instrument could give.

Louis Sudler displayed ability to interpret a wide range of vocal styles in works of Peri (Invocazione di Orfeo) Mattei, Gustave Ferrari, Massenet (Vision Fugitive), Wagner, Strauss, Schumann; American songs by Keel and Martin, Hall Johnson's arrangement of City Called Heaven. A sincere artist generously gifted vocally, and with musical insight and an engaging presence, he has the ability so important to a concert singer, to create and project with spirit the atmosphere of his songs, but this was not always accomplished due to a degree of restraint and occasional lack of "forward" production.

Following a joint performance with Miss Garbousova of Wagner's Evening Star from Tannhäuser, Mr. Sudler sang his final group, to which were added several encores after insistent applause. Miss Garbousova closed the program with beautifully played pieces by Chopin, Rachmaninoff, Fauré, Mompou and Arensky.

Other concerts on the series are those by Louis Kaufman, violinist; Ksenia Prochorowa, pianist (Dec. 17); and Kathleen Ferrier, contralto (Jan. 22).



WALTER LARSEN,
General Supervisor of Music for the Chicago Park District.

Moiseiwitsch Returns in Recital

Benno Moiseiwitsch gave a remarkable recital when he was presented in the 2nd concert of the season's Allied Arts Piano Series (Orchestra Hall, Nov. 22). He played in the grand manner of the disciples of Leschetizky—a program affording him the opportunity to demonstrate his extraordinary pianistic skill, accomplishing wonderfully controlled tonal effects, and to express his interesting musical ideas. He penetrated the depths of music by Beethoven (C Major Sonata, Op. 53); Moussorgsky (Pictures from an Exhibition); and pieces by Medtner, Khatchaturian, Rachmaninoff and Brahms. His excited audience seemed insatiable in its demands for encores.

Marian Anderson in Concert

Marian Anderson's Orchestra Hall recital revealed all of the subtle artistry which the singer possesses, but her singing was not always beautiful. Much of it seemed too high in range and lacked resonance. Miss Anderson has an impressive presence despite a certain austerity at times. The artist was warmer and freer emotionally in the closing group of Spirituals, which were beautifully sung.

Roland Hayes' Concert

Roland Hayes was received with great enthusiasm at his Orchestra Hall recital on Nov. 24, and as usual he exhibited superb clarity of diction and mastery of the pianissimo. A delightful group of Lieder was surpassed only by his sensitive presentative of several French art songs, among which a vocal version of Saint-Saëns Danse Macabre was particularly dramatic and effective. The program closed with the customary Spirituals. Reginald Boardman's accompaniments were admirable throughout the evening. W. M. S.

Tagliavini in Local Recital Bow

Ferruccio Tagliavini was heard in his first Chicago recital at Orchestra Hall on Nov. 30. The program was largely of operatic arias, in which the tenor displayed authentic Italian style. He showed great discrimination in applying quite a different technique to a group of French art songs, delivered with commendable restraint and delicacy. His English diction in another group of selections was also praiseworthy. The assisting artist, Jascha Veissi, violist, played several compositions pleasingly and Ethel Evans' accompaniments were suitably restrained. W. M. S.

Reah Sadowsky at Kimball Hall

Reah Sadowsky revealed genuine artistry in her Nov. 25 recital at Kimball Hall. A beautifully limpid tone was in evidence throughout the program. The Bach Chorale, Ich ruf zu Dir, mein Gott, and the Toccata and Fugue in D major as well as the Beethoven Sonata in A Major, Op. 101, and a Brahms group were performed with great sensitivity and fine molding of phrases. Orrego's Variations and Fugue on a Street Cry and Villa-Lobos' Bachianas Brasileiras No. 4, both performed for the first time in Chicago, were played brilliantly and with excellent understanding. G. B.

Chicago Business Men's Orchestra Heard

The Chicago Business Men's Orchestra gave the first event of their season at Orchestra Hall, Nov. 28. The diversified program afforded ample opportunity to the enthusiastic members of the group, under the musicianly leadership of George Dasch, to display their talents, and reward their friends and hearers with moments of listening pleasure. Serious attention to musical clarity and tonal balance was in evidence in the major work, the Symphony No. 1 by Beethoven, which preceded Gershwin's

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 Fifth Ave., New York 17, N. Y.
includes for 1947-1948

GLAUCO D'ATTILI
PIANIST
TOSCANINI calls his playing "MAGNIFICENT"

ANGELO PILOTTO
BARITONE—OPERA, CONCERT, RADIO

MARGARET DAUM
SOPRANO—OPERA, CONCERT, RADIO

CAROL BRICE
GREAT YOUNG CONTRALTO

RAY LEV
AMERICAN PIANIST

RUDOLPH GANZ
Booking 1947-48
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano — Decca Records

DO YOU HAVE AN
OPERA-GROUP
IN YOUR COMMUNITY?
IF NOT, WRITE TO ERNEST LUDEK
1804 East 100 Street Cleveland 6, Ohio

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1946-1947

SONIA SHARNOVA
CONTRALTO
Studio 512 Fine Arts Building, Chicago 5, Ill.

NORMA HETSCH
CONTRALTO
RADIO — OPERA — CONCERT
825 Orchestra Building, Chicago 4, Illinois

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

Maud Gutzmer
VOCAL STUDIO
607 Fine Arts Building, Chicago 5, Ill.
Tel.: Lincoln 2405

RUTH SLATER
CONTRALTO
2836 N. Cambridge Ave., Apt. 3
Chicago, 14 Phone Lakeview 5389

BLANCHE BRANCHE
SOPRANO
TEACHER OF VOICE
25 E. Jackson Blvd., Chicago 4 Webster 7930

HARVEY RINGEL
TEACHER OF SINGING
Chicago Musical College
Chicago, Ill. HAR. 6830

LOU WEBB
Hammond Instructor — NBC Staff Organist
College of Modern Music
Web. 7669, Lyon & Healy Bldg., Chicago

MARIA HUSSA GREVE SENIA
Soprano Basso
Teachers of
OPERA — LIEDER — ORATORIO — DRAMATICS
SHERWOOD MUSIC SCHOOL

DAN BAKER
TEACHER OF SINGING
Studio 726 Fine Arts Bldg.—Chicago—WEB. 2342

PHILRUTH, INC.
CONCERT MANAGEMENT
Booking and Tour Direction
726 Kimball Bldg. Chicago 4, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

Rhapsody in Blue. The Yaysnoff sisters were featured soloists in their own duo-piano arrangement of the latter work. D. A.

Tibbett at Orchestra Hall

Lawrence Tibbett's Orchestra Hall recital on Nov. 29 was a far from satisfying musical experience. Particularly in the group of Strauss, Brahms, and Schumann songs a great deal was left to be desired musically as well as vocally. The Credo from Otello was the finest portion of the program, for there Mr. Tibbett's understanding of the dramatic resulted in a convincing performance. Edward Harris provided accompaniments and played a group of solos. G. B.

Akagi in Violin Offerings

Teruko Akagi's Kimball Hall recital of Nov. 30 included the Bach Chaconne, the Vieuxtemps Concerto No. 4, the Chausson Poème, and a group of shorter compositions. Although there were some sensitive, lyrical moments, the performer seemed preoccupied much of the time with the technical difficulties of the works, and the intonation was faulty during some of the playing. Cynthia Hotton was at the piano. G. B.

Kilenyi's Sonata Program

Edward Kilenyi played a program of Beethoven Sonatas at Fullerton Hall on Nov. 30. The recital was an experiment, since it was the audience which chose the program by a standing vote for each succeeding sonata as soon as the preceding one had been played. Dr. Hans Rosenwald explained that the sonatas were to be played in the "Urtext," rather than in any edition. The tempi, particularly in the rapid movements, were erratic, and much was left to be desired in sensitivity of performance and the attainment of genuine musical beauty. G. B.

Opera Theatre Announces New Plans

Realizing the need of an outlet in opera for artists in Chicago and the midwest, Giovanni Cardelli, general manager of Opera Theatre, in cooperation with the Chicago Singing Teachers Guild, individual teachers and the conservatories, has announced Opera Theatre's first auditions, to be held in Chicago, Jan. 12, 1948. As many as sixteen will be selected for possible roles in Opera Theatre's forthcoming productions, according to Mme. Sonia Sharnova, Chicago artist and teacher—chairman of the Auditions Committee. Serving with her are: Walter Allan Stults and Ruth Heizer of Northwestern University School of Music, Louis Rousseau of the American Conservatory of Music, William Phillips and Harriet Case of the Cosmopolitan School of Music, John Toms of Northwestern, Mae Graves Atkins of the Chicago Conservatory, Nelli Gardini of the Chicago Musical College, and Thomas N. MacBurney and R. B. De Young, individual teachers.

Ferzell Harrison at Kimball Hall

Ferzell Harrison, Negro soprano, was presented in recital Nov. 22 before a large audience. The singer possesses an attractive voice and talent for singing though her interpretative taste needs further cultivation. Miss Harrison's musical gifts were displayed in a program which included early Italian songs, German lieder, arias by Massenet and Thomas, a group of American composers and one of Spirituals.

Senia Greve Presents Artist Pupils

Late November appearances of artist pupils of Senia Greve include those of Beverly Watts, soprano, in joint recital with Harold Berlinger, pianist, and a solo recital by Luise Johnson, soprano, both given in Sherwood Music School Recital Hall. The latter artist, with Cynthia Hotton at the piano, opened her program with arias by Giordani and Haydn, followed by Dvorak's Gypsy Song Cycle and songs by Wolf, Strauss, Hohn, Debussy and Duparc. Miss Watts, who has been heard in successful professional Chicago recital, programmed songs by Donizetti, Brahms, Debussy, Bizet, Strauss, and an American group. Robert Hoffman was the accompanist for Miss Watts.

James McEnery's Activities

Professional appearances of James McEnery previous to the 1947 fall season, include those as soloist in Mendelssohn's Elijah (Wheaton College); Reformation Cantata (Missouri Synod Lutheran Chorus) and Kraft Choral Club (Civic Opera House). Mr. McEnery's November and December schedule lists a Chicago recital; three out-of-town appearances as soloist in Handel's Messiah (Wausaw Oratorio Chorus, Wausau, Wis.); Burlington Oratorio Chorus (Burlington, Ia.); Southern Illinois University, Carbondale, Ill).

Elizabeth Humphrey with Chicago Symphony

Elizabeth Humphrey, lyric soprano, is announced to sing the vocal solo in John Alden Carpenter's Skyscrapers for Dr. Artur Rodzinski with the Chicago Symphony Orchestra at the regular subscription concerts, Dec. 4 and 5, in Orchestra Hall. Miss Humphrey has just returned from a concert tour in the Southwest, appearing at the University of Texas and at the Kansas State College at Manhattan.

Mme. Panaglia for Cosmopolitan School

Announcement has been made of the appointment of Mme. Berenice Panaglia to the artist faculty of Cosmopolitan School of Music, both in the voice and foreign language departments.

Dan Baker Studio Events

Pupils of Dan Baker are in demand, Daniel Cobb, baritone, has been engaged as soloist at the 12th Church of Christ Scientist. Marian Case is soloist at the Central Church. Philip Sportolari was soloist at Stevens Hotel. Lillian Hess furnished the program at Harvest Home Dinner at Buena Presbyterian Church. Arleigh Huedepohl appeared as one of the soloists at South Shore Nurses Graduation, and Gilbert Schnur sang for the Post Club of Evanston, Ill.

Hetsch and Gunther Appear

Norma Hetsch, contralto, and Joachim Gunther, organist, gave a joint recital under the auspices of the Rev. Ralph J. Jalkanen at Trinity Evangelical Lutheran Church recently. Miss Hetsch sang Beethoven's The Worship of God in Nature; Franz's Widmung; Grieg's The Great White Host. Lighter numbers by Rogers, Brahe and Malotte formed her second group, after which she was heard in Schubert's The Omnipotence. Mr. Gunther programmed compositions by Wagner, Dupuis, Godard and two of his own—Rondino for Organ and Adagio, with Bach's Fantasia in G Major.

Berardinelli Singers Heard

Few teachers of voice can follow their name with as many suffixes as Nicola Berardinelli, who adds one more as General Manager of the Metropolitan Opera Association of Chicago. The Casino Room of the Congress Hotel was completely filled when Maestro Berardinelli presented 30 of his students in a vocal concert, assisted by a string ensemble.

Participants were Freida Schmidt, Loretta Caroline, Emmett Costello, Louise Custable, Clifford Davies, Frederick Demas, Agnes Feliciani, Annagret Kirsch, Margaret Fiscella, George Fitch, Riccardo Garritano, Santa Grande, Banna Heinen, Aline Hemmerich, Wallace Hickey, Constance Hintzke, Verne Hoehne, Louis Jacobi, Emmett Kennedy, Estrina La Bella, Nicholas Litterio, Giovanni Lonzollo, Barbara Machin, Florence Moore, Josephine Niemic, Caesar Pagni, Dominic Pernini, Giuseppe Rizzo, Caroline Sawyer, Marusia Stein, Gloria Vitullo, Robert Zimm. Dr. William Walton closed the list with a stirring presentation of Se Quel Guerrier Io Fossi.

One of the features was the singing of an Ave Maria from the pen of Berardinelli, who has dedicated the work to Mother Cabrini. The novelty had in Patricia Crane, Louise Custable, Rosemary Rizzato, Antoinette Troiano, Aline Hemmrich, Zerlina Berardinelli. R. D.

LISTENING TO NEW POLYPHONIC SOUND WIRE RECORDER.

Lola d'Ancona, contralto, standing in foreground, and Esther Payne, pianist, seated, the first artists to record for Polyphonic Sound Wire Recorder, hear their own performances. Left to right, Myrtle Craddock, Mr. and Mrs. William Schuyler, Mrs. Alfons Bacon, Dr. Berkley, John J. Becker, and Bernard J. Sullivan, general manager of Electronic Sound Engineering Co., Chicago, which makes the Recorder. (Universal Photo Service.)

HAENSEL & JONES

ANDRÉ MERTENS HORACE J. PARMELEE

Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.

Include under their Management

APPLETON & FIELD

MORLEY & GEARHART

FATHER FLANAGAN'S BOYS TOWN CHOIR

PEASE

ANNE BROWN

REGULES

CARLTON

REYES

DAME

ST. LOUIS SINFONIETTA

DILLING

GYÖRGY SANDOR

GORODNITZKI

JOHN SEBASTIAN

NIKOLAI AND JOANNA GRAUDAN

SVETLOVA

LUNDE

TRAVERS

WARREN

LOS ANGELES: Recitals, Ballet

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The new personnel of the Philharmonic Orchestra fitted swiftly and securely into the ensemble, under the vital conducting of Alfred Wallenstein, and the orchestra's second concert, Nov. 20, was performed with neatly polished facility. The program centered about Piston's Second Symphony, which Wallenstein interpreted with admirable finesse to receive emphatic plaudits. The strong, well-written work well deserves more frequent hearings. Mozart's Overture to the Abduction from the Seraglio provided a brisk opening, with Sibelius' Lemminkainen's Homeward Journey forming an effective conclusion.

Two soloists shared bows. Frederick Moritz stepped from the first chair of the bassoon section to give a fine reading of Mozart's B Flat Major Concerto, proving that this difficult instrument can be appealing in the hands of a master. Lester Donahue gave a virtuoso's account of the piano solo in De Falla's Nights in the Gardens of Spain, offering both technical brilliance and satisfying tone.

Brahms Cycle Opens

The Brahms Cycle which Wallenstein is offering this season got off to an auspicious start on Nov. 27. Zino Francescatti was soloist, surmounting the technical difficulties of the Violin Concerto with engaging suavity and tactfully subduing brilliance to interpretation. Wallenstein gave an admirably balanced reading of the Fourth Symphony and an appropriately animated one of the Academic Festival Overture.

Ballet Association of America Bows

The newly-formed Ballet Association of America, under the artistic direction of Simon Semenoff, made its bow to Los Angeles with a varied program in the Wilshire Ebell Theatre, November 20. Semenoff's skillful choreography was supplied to an ingenious Memories to Brahms music, the concept being the memories of the composer, a pleasing Pas De Trois to music of Delibes and a charming Chinese Fantasy to music by Glière. Premiere of a dance version of Carmen was warmly applauded, though personally we maintain that such condensations remind us of a two-reel version of the Count of Monte Cristo we witnessed in the early days on the (then) silent screen.

Semenoff brought his own indisputable dance talents to the company, made up of promising young people. Particularly noteworthy was young Roy Fitzell, who received pleasing support from Priscilla Allen and Roberta Launspach. Also programmed were excerpts from Black Swan and Carnival, and the Los Angeles premiere of a cheerful Too Much Mustard by Donald Saddler, based on tunes and antics of 1912 bobby-soxers. Frank Hubbell conducted with efficient skill and gave the dancers plastic support.

Skolovsky at Chapman College

Zadel Skolovsky played on the new concert series started this year at Chapman College on Nov. 18. Highlighting his program was the formidable Prokofieff Seventh Sonata and the Mozart Sonata, with Chopin, Villa-Lobos, Liszt and Bach items rounding out the list. The performance was pedestrian, showing competent technique but lacking elasticity of tone.

Ballet Russe Returns

The Ballet Russe de Monte Carlo opened its season Nov. 28, though the occasion was somewhat dampened by the absence of Alexandra Danilova who retuned to the cast the next day after a slight illness. The customers were electrified by the fine dancing of Leon Danielian. He won particular plaudits in The Blue Bird, and he had an attractive and skillful cooperation from Nathalie Krassovska who also showed to advantage in Madronos, and as the glove seller in Gaite Parisienne. Frederic Franklin's polished dancing was appealing in the last two works. Mary Ellen Moylan and Gertruda Tvven were outstanding in the opening Ballet Imperial. Ivan Boutnikoff and Paul Strauss conducted.

At Florentine Gardens

Frank R. Bruni's new show at the Florentine Gardens was built around the return of Ted Lewis, who proved himself in all respects still the showman he was twenty years ago. The result was a jolly good time in which the auditors participated heartily. Guest artist (there will be a new one each week) was Danny O'Neil, who revealed a tenor voice of pleasing quality in effectively sung ballads. The occasion was also enlivened by some deft dancing from Shirley, Sharon and Wanda.

Sadowsky Completes Coast Tour

Pianist Rhea Sadowsky has completed a highly successful tour of the Pacific Coast States, and headed East with a large and varied collection of enthusiastic press reviews for her scrapbook. Particularly gratifying to the young artist was the fact that she was reengaged in all the centers for the coming season, when she will make another transcontinental tour of the United States and Canada. Next season Miss Sadowsky will bring entirely new programs to over two score concerts in this country and another score in Canada.

Hollywood Jottings

Allied Artists' Song of My Heart offers the film life of Tchaikovsky. It neatly sidesteps the inevitable charges of distortion by having it told by the son of the composer's servant, who purports to relate some new material gathered from papa's confidential viewpoint. According to this concept, Mme. Von Meck is merely a "front" for a clandestine affair with a Royal Princess.

The film should be especially interesting to musicians since musical advisor Modeste Altschuler in his youth knew the composer, and presumably saw to it that his mannerisms were faithfully reproduced. The score consists entirely of excerpts from Tchaikovsky's work, efficiently conducted by Nat Finston. It is to be hoped that the film will add to the popular interest in Tchaikovsky's music.

•

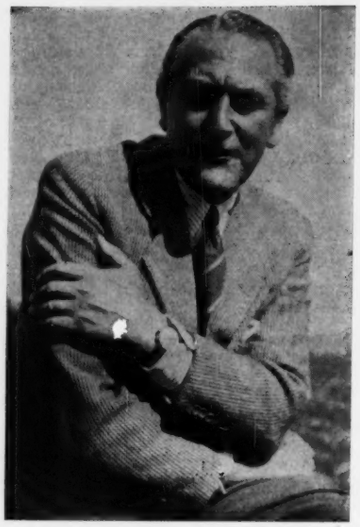
Radio conductor Earl Towner has a hobby of carpentry. It came in very handy on Thanksgiving Day, when he made a special nine-foot table to accommodate dinner guests.

•

George Antheil has finished his Third Symphony. It was started before the Fourth, which has been played by several orchestras, and shelved when the idea for the latter came up. The difficulty is that there already is a Third Symphony, and this one properly should be numbered No. 5—except that the composer feels that the Fourth is the more progressive. Therefore the erstwhile Third will now and henceforth be known as No. 2, the Second as the First, and the First is simply to be relegated to the shelf. We might suggest it be called the Minus-One Symphony!

•

Yehudi Menuhin is to play some violin soli for Paul Gordon's production, Delirium. . . . Richard Hageman has finished his score for War Party, an Argosy Picture. . . . Daniele Amfiitheatrof has scored Nunnally Johnson's The Senator Was Indiscreet.



DESZO ERNSTER,
basso, is back in America for his season with the Metropolitan Opera. During the summer he sang King Marke in Tristan at the Budapest Royal Opera House in June; in July the same role and Fafner in Siegfried in Rio de Janeiro; and in August returned to Budapest to take the part of Osmin in a concert version of Mozart's Abduction from the Seraglio and for recitals including songs by Schubert, Wolf and the Hungarian composer Pecz.

Stravinsky to Compose New Opera

Igor Stravinsky will start work on a new opera as soon as he has completed the Mass on which he is now working. The theme of the opera is based on Hogarth's famed series of engravings, The Rake's Progress, and will involve four or five soloists, an orchestra of approximately 35 and a chorus which will play an important part in the musical development. The book is being prepared by the British poet, W. H. Auden.

According to his publisher, Boosey and Hawkes, Stravinsky is expected to arrive in New York next March when his new ballet, Orpheus, choreographed by Balanchine, is to be presented by Ballet Society.

Hartford, Conn., to Hear New Isadore Freed Opera

Isadore Freed's new opera The Princess and the Vagabond, on a book by Ruth Sawyer, is scheduled for production in Hartford, Conn., by the Hartt Opera Guild of that city. The performances will be part of the guild's spring Opera Festival.

The Princess and the Vagabond is in four acts and was commissioned by the Julius Hartt Musical Foundation in fulfillment of its pledge to offer at least one opera a year by a contemporary composer. The new work will be produced under the stage direction of Dr. Elemer Nagy. Moshe Paranov, director of the Hartt Foundation, will conduct.

In addition to the Freed opus, the Hartt Opera Guild will present Gounod's Romeo and Juliet; Humperdinck's Hansel and Gretel; von Suppe's The Lovely Galatea and Menotti's The Old Maid and the Thief.

Tunberg in Omaha Recital

Karl E. Tunberg appeared in his annual piano recital under the auspices of the Omaha Society of Liberal Arts at the Joslyn Memorial Concert Hall in that city on Jan. 4. Included in his program was the first performance in Omaha of Michelet's Concert Paraphrase on Smetana's Moldau.

SAMUEL BALL
Teacher of Fine PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif.

FLORENTINE GARDENS
AMERICA'S FOREMOST CABARET - RESTAURANT
HOLLYWOOD CALIF.

FRANK R. BRUNI presents
TED LEWIS
HIS BAND -- ALL-STAR REVUE

Announcing the 1948
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 111[illegible]ustin 6, Texas

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES KLECKNER
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 CIrcle 6-1526

LOYONNET
FRENCH PIANIST
415 Central Park West
New York, N. Y.

ALEXANDER SVED
LEADING BARITONE METROPOLITAN OPERA
Exclusive Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

FRIEDA HEMPEL
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

INES CARRILLO
PIANIST
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

EFFIE JEFFORIES
CANADIAN COLORATURA
Now Available Concert - Radio
Per. Rep. WILLIAM L. GOMORY, Jr
324 West 89th St., N. Y. 24, N. Y.

WERNER SINGER
COACH — ACCOMPANIST
Accompanist for Giuseppe De Luca, Season 1946-47
338 West 72 St., N. Y. SC. 4-5449

SANDRO CORONA
SINGING TEACHER
Only Teacher of Henry Michel—Leading Man in Carousel
39 West 67 St., New York 19, N. Y. ENdicott 2-4370

Arturo di Filippi
Director OPERA GUILD OF MIAMI
Voice Dept., MIAMI UNIVERSITY, Miami, Fla.

BERTHA MELNIK
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

VERDA LYNN
SOPRANO
Concert — Club Programs — Radio
Suite 701, 119 West 57th St., New York

Maryfrances CASSELL Violinist
Recitals—Orchestral Soloist
Now Booking
342 Commonwealth Ave., Boston 15, Mass.

BERTRAM ROWE Bass-Baritone
OPERA, CONCERT, RADIO & ORATORIO
48 E. 50th St., N. Y. 22 PLaza 5-4741
or call ENdicott 2-4580, Studio 21

MASON KNEEDLER
KAVALIER BARITONE
OPERA — CONCERT — ORATORIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

N. Y. Concerts

(*Continued from page 15*)

Novaes Impresses

Guiomar Novaes gave one of her memorable piano recitals on the afternoon of Nov. 22. Bach, enriched and colorful almost to the point of drama, yet never degraded into anything below the traditional standards of classical form; Mozart's A major Sonata, altogether captivating; and a Chopin Mazurka and Scherzo, austerely impersonal and epic but still Chopin, were the first offerings. The Schumann Carnaval, with its crowd of picturesque little episodes ending in a veritable whirlwind, was the last, save for many encores. The power which this eminent artist has of transforming the most widely known works into gloriously new discoveries seems to grow greater every year. T. P.

Goldsand Opens Modern Piano Series

The first of three recitals of modern piano music was given by Robert Goldsand, young and brilliant virtuoso, on 5:30 the same day. In these modern works of the most exacting nature his qualities of dynamic power and musical seriousness were everywhere apparent in this well played program, which included a Sonata by Griffes, of strong accents and deep sensibility; Hindemith's Second Sonata, atonal but well-factured writing; and Scriabin's Third Sonata, now sounding a trifle outdated, though powerful. Smaller works by Prokofieff, Debussy (the idiom seeming very contemporary), Albeniz, Chavez and Szymanowski rounded out a liberally applauded and rewarding survey. R. M. K.

Elfenbein Interprets Modern Works

Ethel Elfenbein, at a matinee hearing, Nov. 23, played a piano program that began and ended with conventional selections, the central part consisting of more unusual numbers, such as Kodaly's Three Pieces, Op. 11, Glen Lincoln's Scherzo (first performance), and works by Samuel Barber and Villa-Lobos. Her tone is firm and clear, her readings appealing and traditional, her execution excellent. Her De Falla Dance of the Miller's Wife was tremendous. T. P.

New Friends Present Fine Arts Quartet

The New Friends of Music gave their 208th concert to a crowded hall on Nov. 23. An early and a late Beethoven quartet were played, the first with a spell-binding Mozart-like witchery, the last with a profound impressiveness by the Fine Arts Quartet (Leonard Sorkin, first violin; Joseph Stepansky, second violin; Sheppard Lehnhoff, viola; George Sopkin, cello). Between these two offerings, was heard the Mendelssohn Second Piano Trio in C minor, Opus 66, Harry Davis at the piano with Messrs. Sorkin and Sopkin, done with much fire as well as great smoothness. The suavity and noble tone-balance of the entire performance, to say nothing of the players' thoughtful interpretations, were characteristic of the events that take place under the aegis of the New Friends of Music. T. P.

Daniza Ilitsch's Recital

Daniza Ilitsch, the Metropolitan soprano, introduced herself with a recital on the evening of Nov. 23, which again divulged the excellence of her vocal equipment. Rarely has one heard a voice of such quality, warmth and ingratiating timbre. Three songs by Schubert and Schumann's cycle Frauenliebe und Leben made up the first and very demanding part of the program. In seven Spanish songs by De Falla a tendency to acting of the songs did not harm her delivery. She came wholly into her own with a group of songs of her homeland by Konjovic. Here feeling and vocal delivery were molded into a happy union. The audience was most enthusiastic. Leo Taubman was the sensitive accompanist. H. W. L.

Leslie Frick, Mezzo-Soprano

In her matinee recital of Nov. 24, mezzo-soprano Leslie Frick began with the Beethoven Song of Penitence, followed by Schumann's Frauenliebe und Leben cycle, presented with interpretative skill and pleasing lyricism. The singer's approach to the mood requirements of the Chausson, Fauré and Duparc groups was in excellent taste while the Histoires Naturelles of Ravel were cleverly done. Four of the Siete Canciones Populares Espagnoles by de Falla, and examples of the American romantic school of composition, melodious songs by Dinsmore, Ormand, Alicia Scott, Reddick, Palmer and Sidney Russell, completed the list. Alderson Mowbray was at the piano. M. C.

Laderoute Premieres Huë Cycle

Joseph Laderoute, assisted capably at the piano by Noel Lee, on Nov. 24 presented a taxing program of arias and songs which confirmed again the high musicianship of this talented tenor. After opening with arias by Bach and Haendel and three airs in honor of the Virgin Mary by various composers, of which Daniel Pinkham's Ave Regina Coelorum stood out in its devotional sensitivity, he gave two arias from Mozart's Idomeneo, in which part he had such spectacular success in the stage performance at Tanglewood this summer. Songs by Wolf and Brahms were done with sensitivity and poetic feeling, though sometimes less vocal success. A first performance of the song cycle Chansons printanières by Georges Huë proved worthwhile addition to the repertoire, especially if sung with such feeling for style and impeccable diction. Here Mr. Laderoute's voice showed to best advantage. After intermission he sang Beethoven's Adelaide, three songs by Medtner, and an effective group of folksongs. Hearty applause prompted him to give three encores. H. W. L.

Rose Performs New Freed Work

Leonard Rose must undoubtedly be placed among the leading cellists of our time. A sensuous warm tone, an unfailing technique and a profound musicianship make his offerings equally enticing and important. He captured completely the spirit of all the works he played on Nov. 26. Starting with Sammartini's Sonata in G major, he proceeded to Bach's Suite in C major, No. 3, for cello alone. His immaculate intonation, musical phrasing and superb bowing made for a memorable performance. Brahms' Sonata in F major, traversed in the most musicianly fashion and with the sensitive Irving Owen at the piano, was a high point of the evening. After intermission followed a first performance of Isadore Freed's Passacaglia, a highly commendable work, in which a short and expressive theme is handled with fine imagination. Tchaikovsky's Variations sur un Thème Rococo, played with abundant charm, closed the program. H. W. L.

Dirman Offers Novelties

The fine quality and dictional clarity of Rose Dirman's voice, plus her sincerity in interpretation, combined to exhibit some admirable singing on Nov. 27 (afternoon). The soprano's artistry was displayed in songs sustained through the middle of the vocal range and in several requiring lovely half-voice projection. Outstanding was the delivery of Mozart's Idomeneo aria, the classics of the Handelian school and in the first New York performance of Ravel's Tripatos. Another novelty listed was the Romance of Scriabine. Miss Dirman was ably accompanied by Donald Comrie. M. C.

Josefina Megret Bows

Josefina Megret on Thanksgiving evening made her New York debut with excellent effect. This gifted Cuban pianist, winner of a scholarship sponsored by her country, displayed technical skill of a high order, although her tone quality and her sense of rhythm leave something to be desired at times. Her program included the Bach Partita in C minor, the Mozart Variations on a Paisiello theme (K. 398), Six Dances by Paul Bowles, three works by her compatriots, Gisela Hernandez (first performance in the United States), Alejander Caturla and Jose Ardevol (U. S. premiere), Toccata by Juan Jose Castro, as well as Liszt's B minor Sonata. Her temperament seems better suited to moderns than to the classical, but she is a pianist who has something to say and says it very engagingly. T. P.

Zaremba Plays Schumann's Symphonic Etudes

Sylvia Zaremba, 16-year-old pianist, played a program on Nov. 28 that would have been a credit to an artist of any age. Here is a pianist blessed with everything—a phenomenal technique, beautiful gradation of tone, and musical feeling, especially for the romantic school. She opened with a well-played performance of the Bach-Busoni Toccata

(*Continued on following page*)

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1946-1947

Josephine Antoine
LEADING COLORATURA — METROPOLITAN OPERA

Mario Berini
TENOR—METROPOLITAN OPERA

Ellabelle Davis
SOPRANO

Harry Davis
"A real gift for the keyboard"—*N. Y. Times*

Jean Dickenson
COLORATURA SOPRANO

Deszö Ernster
LEADING BASSO — METROPOLITAN OPERA

Giulio Gari
TENOR—TEATRO REALE DELL' OPERA, ROMA

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Anatole Kitain
PIANIST

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitsky*

Gertrude Ribla
"One of the Great Soprano Voices of Today"

Salzedo CONCERT ENSEMBLE
Carlos Salzedo — Mimi Allen
Ruth Freeman — Mary Hill Doolittle

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Richard Tucker
LEADING TENOR — METROPOLITAN OPERA

Astrid Varnay
DRAMATIC SOPRANO

STANLEY NEED
CONCERT PIANIST
Management: VERA BULL HULL
101 West 55th St., New York 19 Circle 7-2837

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

EDWARD **MOLITORE** CAMILLA
NEW YORK CITY
817 Steinway Bldg. CI. 5-9531

APOLLO BOYS' CHOIR
COLEMAN COOPER, Director
Address inquiries to: APOLLO CHOIR SCHOOL
5809 Desco Drive, Preston Hollow, Dallas 5, Texas

ALFREDO LUIZZI
BARITONE
Mgmt. George Leyden Colledge
RKO Bldg., Radio City, N. Y. 20, N. Y. CI. 7-1962

BARTHELSON & HOFF
DUO-PIANISTS
West Coast Mgt.: Myra & Jeannette Gause
15 Park Way, Piedmont, Calif.
East: Susan Bennett, Scarsdale, N. Y. Tel.: 323

ENZO DELL' OREFICE
VOICE TEACHER AND COACH OF CARUSO
Production—Placement—Concert & Opera Training
Hotel Ansonia, Suite 3-10 SU. 7-3300

AURORA
MAURO-COTTONE
CONCERT PIANIST
57 West 55th St., N. Y. C. 19 CI 7-0028

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERBERT **SORKIN**
YOUNG AMERICAN VIOLINIST

MILDRED MILFORD
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

NATHALIE **BOSHKO**
VIOLINIST
21 E. 82nd St., New York 28, N. Y. RH. 4-0992

FAYE ELIZABETH **SMITH**
MEZZO-SOPRANO
Concert — Radio — Musical Plays
Mgmt.: NCAC, 711 Fifth Ave., N. Y. 22, N. Y.

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. CI 7-4785

YSAAK GLADSTONE
TENOR
CONCERT — RADIO — ORATORIO
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

EMILIA DEL TERZO
ACADEMY of MUSICAL ART
PIANO — ORGAN — VOICE
852 Carnegie Hall, N. Y. 19, N. Y., CI. 6-3154

ADI BERNARD
PIANIST
Teaching Iturbi Technique and Style
425 Riverside Drive, N. Y. UN. 4-5293

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abbey Road, London N.W.8, England

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.
(Designate type catalog required)

METROPOLITAN
MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York

LILY PONS

JUSSI BJOERLING

LICIA ALBANESE

SLAVENSKA
and her BALLET VARIANTE

JENNIE TOUREL

MARYLA JONAS
(Steinway)

Dorothy Kirsten

SPALDING

DE PAUR'S
INFANTRY CHORUS
Leonard de Paur, Conductor

Rosario & Antonio

Rudolf Firkusny
Steinway Piano

PAUL ROBESON

Vronsky & Babin
Steinway Pianos

Trapp Family Singers
Dr. F. Wasner, Conductor

NAN MERRIMAN

GEN. PLATOFF
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Tossy Spivakovsky

CARROLL GLENN

Clara Rockmore

SUSAN REED

HAZEL SCOTT

N. Y. Concerts

(Continued from preceding page)

in C major, but it was in the Schumann Symphonic Etudes which followed that her playing rose to unusual heights. Here was pure music rather than a technical display. In a Chopin group, the Op. 25, No. 7 ("Cello") Etude was memorable for sheer poetry. The melodic line was sensitively phrased and played with a beautiful legato, the voices were distinctly defined and the left-hand scales had just the right color in proportion to the rest of the piece. One of Miss Zaremba's few faults is driving her loud tones. Since she appears to have ample strength, this should not be necessary. There were also pieces by Ravel, Kabalevsky and Balakireff.

R. K.

Thebom Shows Superior Vocalism

The Metropolitan Opera mezzo-soprano, Blanche Thebom gave a matinee recital on Nov. 30 that, with the exception of a Mozart concert aria, Misero! O Sogno, O Son Desto?, consisted entirely of lieder by Schubert, Schumann, Mahler and Rachmaninoff. Miss Thebom has a voice of magnificent quality, tremendous range and volume, which she uses intelligently. Her interpretations were generally in excellent taste, an exception to the rule of some opera singers. Rachmaninoff's So Weep the Waves was especially well sung. Only in a few songs, such as Schumann's Lust der Sturmnacht, was there an excessively full attack that verged on the theatrical. William Hughes gave excellent support at the piano. R. K.

Grace Castagnetta at Keyboard

A recital by pianist Grace Castagnetta is certain to comprise the elements of sterling musicianship plus versatility of style and tone color. On Nov. 30, the Italian Concerto of Bach was meticulously played and the following Brahms Variations were presented with the artist's most fluent work. The Mozart D major Sonata, and twelve of the Chopin Preludes came next, with the program concluding on an impressionistic note with Gaspard de la Nuit, by Ravel. Miss Castagnetta added her customary free improvisation period in which she handled the audience-suggested themes with interesting detail and skillful development. M. C.

Elisabeth Schumann Sings Schubert Program

Elisabeth Schumann sang a whole program of Schubert songs on the afternoon of Nov. 29. She started with his "Secret," and it is her secret how to make these songs understandable and enticing. Part were familiar ones, part from the less known portion of Schubert's tremendous output. Though her vocal means are at times taxed to the limit, her tremendous artistry and incomparable musicality are such convincing assets that the shortcomings are forgotten and the audience is under the spell of this splendid musical experience. Miss Schumann is one of the few singers for whom singing is a service to music and not an exhibition of vocal possessions. This is how her program was designed and this was the way in which Leo Rosenek accompanied.

H. W. L.

Albeneris in New Friends Series

The Albeneri Trio (Erich Itor Kahn, piano; Alexander Schneider, violin; Benar Heifetz, cello) assisted by Robert McGinnis was the guest of the Series of the New Friends of Music on Nov. 30. They played Beethoven's piano trios, Op. 1, No. 3, and Op. 70, No. 2, and, with Mr. McGinnis, Hindemith's Quartet for clarinet, violin, cello and piano. Their interpretation of Beethoven is highly romantic and very personal. Mr. McGinnis' mellow and sweet tone on his instrument was a welcome asset in the performance of Hindemith Quartet.

H. W. L.

Branzell Soloist with Little Orchestra

The Little Orchestra, Thomas Scherman conducting, presented Karin Branzell as soloist in Mahler's Kindertotenlieder in its fourth program on Dec. 1. Mme. Branzell, who had taken over for the indisposed Ezio Pinza, was an ideal interpreter for these songs.

The program abounded in rarely played works, opening with William Boyce's Symphony No. 7, an interesting period-piece, after which followed the first New York performance of Respighi's Concerto a Cinque. This composition, in which Fredell Lack, violin; Wilfred Batchelder, doublebass; Bruno Labate, oboe; Robert Nagel, trumpet, and Milton Kaye, piano, were heard as featured performers, is a Concerto Grosso in modern dress. Its sound is luscious, the orchestration masterly and the musical ideas imaginative. Debussy's Two Dances for Harp and String Orchestra introduced Marjorie Tyre as the sensitive and technically brilliant soloist. The program closed with Schubert's Symphony No. 6. D. B.

Vivian Rivkin Plays Shostakovich Preludes

Vivian Rivkin, pianist, played all twenty-four of the Shostakovich Preludes for the second half of her recital on Dec. 3, and it was in those works that she fared best. While some of the pieces might have profited by a lighter, more humorous touch, they were, as a whole, dispatched with clarity and characteristic color. The program opened with a neat reading of Bach's English Suite No. 2. Haydn's E flat Sonata, however, was lacking in charm and imagination and the Chopin F minor Fantasy was marred by, among other things, some memory slips and over-pedalling. Miss Rivkin has been heard to much better advantage in previous appearances.

R. K.

Times Hall

Little Symphony Gives New Mennin Work

The New York Little Symphony, with Joseph Barone, director, and Francesco Di Blasi as guest conductor, gave its season's first concert on Nov. 21. The soloist was Joan Lloyd, pianist, in

NO PROBLEM!

Christmas + Gift =
Musical COURIER

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

25 cents per copy at the newsstands

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN IN ITALY AND IN NEW YORK
Studios: 120 W. 57th St., N. Y. C. Circle 6-4952

OLGA EISNER
Teacher of Mimi Benzell, Metropolitan Opera Ass'n, and Lilly Windsor, Rome Opera
467 Central Park W., New York AC. 2-6951
Thurs., Met. Opera Studios, Studio 67 PE. 6-2634

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y

"What Every Young Musician Should Know"
By MEREDITH WILLSON
Published by
Robbins Music Corp., New York, N. Y.

CONCERT — ORATORIO — RADIO

LUCIUS
METZ
TENOR
Faculty Juilliard School of Music and Juilliard Summer School
Soloist, St. Bartholomew's, N. Y. C.
Victor Records
VOICE — COACHING — REPERTOIRE
418 Central Park West, New York 25, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

EDISON HARRIS
TENOR
CONCERTS — ORATORIO — RADIO
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

ELIZABETH **KABOOLIAN**
SOPRANO
Suite 701, 119 West 57th Street.
New York 19, N. Y.

EFFA ELLIS PERFIELD
Simple and Difficult
POLY-RHYTHMS
Made COMPOSITE RHYTHMS
103 E. 86th St. (Park Ave.) N.Y.C. 28
SA. 2-4859

ADELINA TRENTADUE
LYRIC SPINTO
OPERA — CONCERT — RADIO
89 Arlington Ave., Jersey City, BErgen 4-4337

MARIENKA **MICHNA**
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

MIRON KROYT
PIANIST—TEACHER
Accompanist-Chamber Music
Suite 701, 119 W. 57th St., New York 19, N. Y.

ANNE ROSELLE
DRAMATIC SOPRANO
Formerly Metropolitan Opera Assn.
42 Riverside Drive, N. Y. C. TR. 7-7152

FRIEDRICH SCHORR
Voice Placement—Training for Opera and Concert
Special Coaching in Wagnerian Roles
Manhattan School of Music, New York
Studio: 175 West 72nd St., N. Y. C. TRafalgar 4-0775

MYRON SANDS
BARITONE
Soloist at St. Bartholomew's, N. Y. C.
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

CLARE ELBY
VOICE TEACHER
Assistant to EDYTH WALKER
171 West 57th St., N. Y. C. CI. 7-3654

INFANTINO
LYRIC TENOR
Star of Screen-Radio-Concert-Opera
"Sensational"
Milan, London, Paris, New York
Per. Rep.: Ottavio Di Cesare
44 W. 60 St., N. Y. C. 19 CO. 5-2905

Mozart's piano concerto in A major No. 23. Starting with the six dances from La Rosière Republicaine, by Grétry, Mr. Barone conducted tastefully and gave evidence of a fine ensemble in the making. In the concerto Joan Lloyd performed her solo part with laudable technique and considerable musical understanding. After the intermission Francesco Di Blasi conducted the first performance of Peter Mennin's ingenious Sinfonia, followed by Mozart's "Prague" Symphony, the Siegfried Idyll by Wagner and the Overture to Il Signor Bruschino by Rossini. L. J. G.

Young Violinist in Bow

Beverly Somach, twelve-year-old violinist, gave a very successful concert on Nov. 22. Miss Somach evidently has a fine future ahead of her, judging from her performance of the Symphonie Espagnole by Lalo, the "Devil's Trill" Sonata by Tartini and other works. To have arrived at such understanding and to have attained such a fine technique and tone at such a tender age certainly requires a superior talent, which Miss Somach possesses. Details of interpretation which have not yet been fully rounded doubtless will grow with greater maturity. L. J. G.

Mendelssohn Program

An all-Mendelssohn program was given on Nov. 23 by Maria Schacko, mezzo-soprano; Therese Censor, soprano; and Heida Hermanns, pianist. They chose vocal duets, a piano solo, Variations Serieuses and other numbers for the instrument, and lieder sung by Miss Schacko. The list had diversity and the charm of this composer, and the performances had observance of style and individual merit. D. B.

Geraldine Cook's Recital

Geraldine Cook, soprano, on Nov. 24, gave a diversified program of songs divided into five sections — the first, works by Peri, Tirindelli, Durante, and Bishop; the second and third, German songs; the fourth, French; and the fifth, English. Miss Cook sang with intelligence, but seemed to favor a pianissimo style which made one feel as though there were a bigger voice which, however, never came forth. Her best singing was done in the Strauss and Mozart songs. Wallace Kotter was the accompanist. L. T.

NEW YORK **INTERRACIAL SINGERS**
Clifford Kemp, Conductor
AVAILABLE FOR SEASON 1947-48
Mgt.: G. L. Colledge, RKO Bldg., N. Y., N. Y.

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4267

CARL NICHOLAS
TENOR
Opera — Light Opera — Radio
Per. Rep. Ted White, 413 W. 56 St., N. Y. CO 5-0414

CHAMBER MUSIC CONCERTANTE
Flute, Oboe, Eng. Horn, Cello, Harp.
Musical Director: Michael Nazzi
340 West 56th Street, New York City

PIANO TUNING PAYS
Learn this Independent Profession AT HOME

Our patented TONOMETER with BEAT GAUGE is a scientific teaching-tuning instrument that simplifies learning and assures accuracy with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field. PIONEER SCHOOL—50th YEAR. G.I. APPROVED. Write for free booklet.
NILES BRYANT SCHOOL
Bryant Bldg., Washington 16, D. C.

Brownell and Browning in Joint Appearance

The joint recital by Eleanor Brownell, soprano, and Richard Browning, tenor, on Nov. 25 proved to be a successful one from many angles. Primarily the singing was in good taste, the program containing both solos and duets from such works as Judas Maccabeus and Pergolesi's Stabat Mater, Mendelssohn's Ich wolt meine Leib, two songs of Schumann, a piece by Scarlatti and excerpts from Manon Lescaut and other operas and the concert repertory. Miss Brownell possesses musicianship and showmanship. She is capable of entertaining an audience in a most pleasing manner. Mr. Browning sang with more reserve and attained his objective with ease and unobtrusiveness. Marian Kalayjian was the accompanist. L. J. G.

Brandin Sings Brahms in English

Walter Brandin, baritone-basso, appeared in recital on Nov. 26 in selections by Peri-Floridia, Beethoven, Franz, Gluck, Thomas, a group of songs by Brahms which the program states was probably sung for the first time in public in English, and a miscellaneous group of songs with two arranged by Otto Janowitz, the accompanist. Mr. Brandin sang with complete understanding of his selections and a musicianship which at all times was in evidence. He possesses a slight tendency, however, to force his upper voice to a point where there is sometimes a hooting quality. L. T.

Gazarossian Plays Own Score

Koharik Gazarossian, pianist, who made her debut on Nov. 27, presented a very interesting program including the first performance in New York of her own Eight Variations on Komitas' Theme. Starting with Bach's Chromatic Fantasy and Fugue, Miss Gazarossian immediately established herself as a pianist of certain attainments. Mozart's Rondo in A minor and Schumann's Carnaval gave further evidence of her scholarly approach and imagination. Miss Gazarossian also played Roger-Ducasse's Etude in E flat minor, a Chopin group and Liszt's Mephisto Waltz. L. J. G.

Aksarova Gives Interesting Program

Valentine Aksarova, soprano, offered an interesting program on Nov. 28, featuring three Hebraic Songs by Darius Milhaud, Lucretia's aria from Britten's Rape of Lucretia, Servilia's aria from Rimsky-Korsakoff's opera of that name and a miscellany of Handel, Gluck, Bizet, plus a lengthy list from the Russians, both romantic and contemporary. In these last, Glinka, Dargomijsky, Balakireff, Rachmaninoff, Moussorgsky, Glazounoff, Tcherepnine, Mme. Aksarova was most at ease in vocal and interpretative delivery. Although handicapped by indisposition, the soprano evidenced in many phrases that her voice was, basically, one of wide scope. George Reeves played proficient accompaniments. M. C.

Marjorie Schilling Heard

Marjorie Schilling, a young soprano with intelligence and personal charm, was heard on Nov. 29 in selections ranging from the simplicity of Viardo to the subtleties of Debussy and Poulenc. Gifted with a light lyric voice of pleasantly warm quality, she pleased her hearers with her good taste in delivery and sense of style. In songs requiring breath control for long-spun phrases, she did some admirable singing. Her florid work was less accurate. However, in Handel's Alessandro aria, the Bach Schäfe können sicher weiden, and in several of the Wolf songs, the singer indicated potentials of dynamics well within her reach, given further development. John Ahlstrand was the accompanist. M. C.

Ralph Pierce in Schumann Works

Ralph Pierce, pianist, gave an all-Schumann program with considerable skill and many delightful results on Nov. 30 (afternoon). Although a list of this kind often has a tendency to seem monotonous, the recitalist was able to infuse enough colorful contrast in the not too varied offerings to make the event one of sustained interest. Op. 10 (Six Concert-etudes on Paganini Caprices) was interesting, the player's technical devices being somewhat unusual and decidedly ingenious. The Phantasie, Op. 17, followed, a taxing performance masterfully done. The Novelettes, Op. 21, rounded out the program with sufficient variety, well emphasized and energetically projected. T. P.

Rolf Persinger in Debut

Rolf Persinger, violist, made his debut on Nov. 30 in a demanding program which proved him an excellent musician and the possessor of a reliable technique. Assisted by his father, Louis Persinger, at the piano and at the violin in two duos for violin and viola, he played with sensitivity and finesse as a sound and solid musician. Opening with Emmanuel Moor's Prelude, Op. 123, he proceeded to Brahms' Sonata in F minor, Op. 120, No. 1. The inwardness of the Andante, the rustic humor of the Allegretto and the brilliancy of the closing Vivace were successfully projected. Emil Bohnke's Sonata, Op. 13, No. 2, for viola alone is a rather long-winded affair influenced by Reger. Mr. Persinger played it with solid technique and musicality. The delightful Mozart Duo in G major for violin and viola (K. 423) was a pleasure to the ear, and Villa-Lobos' Duo for the same combination is one of the most inspired works heard here by this prolific composer. The concert closed with Ysaye's Sonata, Op. 27, No. 3, and two short pieces by Fauré and Vaughan Williams. H. W. L.

Claude Frank Makes Entry

In his debut recital on Dec. 2, pianist Claude Frank exhibited excellent musical behavior, well-balanced technique, and taste in a program designed to

(*Continued on page 22*)

ROSSINI OPERA SCHOOL and **THE OPERA WORKSHOP**
LUIGI ROSSINI, *Director*
French and Italian Repertoire
Mise-en-scene — Coaching
50 Central Park West TR. 7-9385
for professional singers. Public performances in costume throughout the season. Many singers from the Workshop now appearing with leading opera companies throughout the United States and Europe. No vocal lessons given at the Rossini Opera School.

JOSEF **RAIEFF**
PIANIST
PIANO FACULTY, JUILLIARD SCHOOL OF MUSIC
". . . left them (his hearers) goggle-eyed at the speed and accuracy of his playing . . . his interpretation . . . always fluid and sensitive."
—*John Briggs, NEW YORK POST, Feb. 20, 1947*

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
THE WILLIAM PIERCE HERMAN SCHOOL OF SINGING
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

KORST
TEACHER OF SINGERS AND TEACHERS FOR 40 YEARS
Present and former pupils: Alpar, Baümer, Eggerth, Horn, Howland, Hecht, Brenda Miller, Mangurian, Rénan, Snow.
50 West 67th St., N. Y. C. TRafalgar 4-3754

EDGAR MILTON COOKE *Teacher of Singing*
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 VICTOR ANDOGA, Stage Department Circle 7-3051

HELEN **CHASE** VOICE
Member NYSTA and NATS
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TRafalgar 7-9192

HELEN ALEXANDER *LYRIC SOPRANO*
Concert Management VERA BULL HULL, 101 West 55th Street, New York City 19

MORLEY EVANS BARITONE

ELISABETH **SCHUMANN**
Returning from England
WILL RE-OPEN HER VOCAL STUDIO ON SATURDAY, NOVEMBER 1
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

CLARENCE ADLER PIANIST *and* TEACHER
Studio: 336 Central Park West, New York 25, N. Y. Riverside 9-4922

ROSATI
The ONLY VOCAL TEACHER of **BENIAMINO GIGLI**
Teacher of Lauri-Volpi, James Melton, Mario Lanza, Tentoni, Kaskas, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

URIEL **NESPOLI**
TEACHER OF FAMOUS PUPILS
only voice teacher and coach of
MINA CRAVI
leading soprano of the San Carlo Opera and principal opera companies in Mexico, the United States and Central America.
Studio: 1425 Broadway, N.Y.C. PE. 6-2634—LO. 5-1668

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

N. Y. Concerts

(*Continued from page 21*)

exclude showiness. He opened it with Schubert's Four Impromptus, Op. 90, and caught the varied moods of these delightful pieces with great alertness and perception. He gratifyingly performed the numbers as a unit, without long pauses between. Bach's Toccata in C minor was played with an acute sense for the constructive values—virile, though romantic in concept. Beethoven's Sonata in A flat major, Op. 110, showed praiseworthy lyricism, brilliance and sense of form. A poetic reading of Schumann's Scenes of Childhood and a virtuosic one of the Prokofieff Sonata No. 7 closed the program. H. W. L.

Carnegie Recital Hall

Ditta Daye's Recital

A youthful light lyric soprano voice was disclosed by Ditta Daye in an interesting program of wide scope which included familiar numbers by Bach, Corelli, Pergolese and Mozart as a beginning and continued with several not too weighty lieder by Schubert and Brahms. Two arias sung were Ach, Ich liebte, from the Abduction from the Seraglio, by Mozart and Verdi's Ah, fors e lui. Groups in French and English completed the list. Evidences of careful study suggest that later Miss Daye's vocal resources may be more satisfactorily developed. Arpad Sandor was at the piano. M. C.

HAROLD BAUER
Personal Representative: Dorothy A. Jones
238 East 105th St., New York 29, N. Y.

Constantine CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. Circle 7-6394

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y.

FRANK LA FORGE VOICE — ERNESTO BERUMEN PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

FRANCES MAGNES
Brilliant Young American Violinist
Management: NATIONAL MUSIC LEAGUE, INC.
130 West 56th St., New York 19, N. Y.

JUDITH SANDER
LYRIC SOPRANO
European Tour Mgt.: ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y. PL. 3-0820

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1000—25th Street, Des Moines 11, Iowa

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

Cincinnati Has Brilliant Events

CINCINNATI.—The first soloist of the Cincinnati Symphony season was Gladys Swarthout. She sang Handel's Art Thou Troubled from Rodelinda and Che faro from Orfeo by Gluck in two concerts and charmed her audience by her artistic interpretation of the Canteloube Chants d'Auvergne. The program included the Schumann Symphony No. 4, Threnody by Paul Creston, and the Pines of Rome by Respighi, all given stirring performances by Thor Johnson and the orchestra.

The next pair of programs featured Leonard Pennario in the Liszt E flat Concerto, to which he added in response to continued applause Chopin's D flat Nocturne. Also on the program were the Steinberg transcription of the C.P.E. Bach Concerto in D major and the ingenious Sinfonia by Peter Mennin, both "firsts" at these concerts.

Cloe Elmo, Italian mezzo-soprano, made her American debut as soloist at the two next symphony concerts and received an ovation, giving a number of encores. She was at her best in the Racconto from Trovatore. The Habanera from Carmen, Mon Coeur from Samson and Delilah and Voi lo sapete from Cavalleria completed her numbers. Mr. Johnson's interpretations of the Reger Variations and Fugue on a Theme by Mozart, the Milhaud Suite Provençale, and Midsummer Vigil by Alfven were satisfying.

Young People's Concerts

The first pair of Young People's Concerts provided several innovations that met with great success. One of these was The Story of Celeste, by Kleinsinger. In a game called Catch It, the young audience is asked to identify brief passages from compositions as they are played by the orchestra. An added attraction is the on-stage sketching of a large portrait of the featured composer at each concert by the prominent Cincinnati artist Glenn Tracy.

Early in November the Symphony started on a two weeks' tour of cities in Indiana, Tennessee, Mississippi, Alabama, Louisiana, Arkansas and Missouri. This is the first of three such tours which will take the orchestra to forty-five cities in eighteen states.

Concert Series Open

The Artist Series, under the management of J. Herman Thuman, presented

JOHN ALEXANDER,
tenor, artist-pupil of Robert Powell of the artist voice faculty, Cincinnati Conservatory of Music, was chosen by Isaac Van Grove, musical director, to sing the tenor lead of The Desert Song at the Fall Festival of Opera, Cleveland, held Nov. 24 to 29 in the Public Auditorium. Other engagements for Mr. Alexander include a concert on Jan. 8 at William-Woods College, Fulton, Mo., and one at Shorter College, Rome, Ga., in the spring; also the roles of Rhadames and Faust with the conservatory's opera department.

a Charles L. Wagner production Madame Butterfly with Lydia Summers, Robert Feyti, Nino Scattolini, Laura Castellano and Valfrido Patacchi.

The second concert of the Artist Series brought to Cincinnati the brilliant young French violinist, Ginette Neveu, whose artistry made a tremendous impression on her listeners.

Maryla Jonas, pianist, was heard at the opening concert of the Matinee Musicale Club and scored an even greater success than at her appearance of last year.

The Cincinnati Chamber Music Society presented the Griller Quartet at Taft Museum, opening its 18th season. The quartet was warmly applauded in a program listing Chacony by Purcell the Mozart Quartet in G major and Quartet No. 2 by Bloch.

Richard W. Ellsasser, organist, won acclaim when he was presented in a recital at First United Church by the Southern Ohio Chapter of the American Guild of Organists. Mr. Ellsasser proved that the high praise that has been showered on his performances is well merited.

In Music Schools

The Fine Arts Chamber Music Society presented the Juilliard String Quartet in the Concert Hall of the Cincinnati Conservatory of Music in a program of Haydn, Bartok, and Beethoven. Much applause was evoked by their fine ensemble.

The first program of the Cincinnati Conservatory Symphony, conducted by Dr. C. Hugo Grimm, was devoted to French composers. The soloists were Michael Donovan, cello pupil of Arthur Bowen, and John Alexander, voice pupil of Robert Powell. Later, Mme. Karin Dayas of the Artist Faculty of the Conservatory was heard in a splendid program. The Madrigal Singers, directed by Willis W. Beckett, and assisted by Elaine and Shirley Kendrick, pianists, also appeared in the Conservatory Concert Hall.

The inaugural concert of the College of Music Symphony under Walter Heermann was held at the Odeon. Roland Johnson is serving as assistant conductor of the orchestra. The soloists were Leonora Hartsaw, mezzo-soprano, a pupil of Franz Trefzger, and Robert Whitcomb, pianist of the College Junior Faculty and a pupil of John Quincy Bass. JOSSELYN L. FARMER.

Win Regional Contest Of Rachmaninoff Fund

Seymour Lipkin, 20, of Detroit, has been declared the regional winner of the Cleveland auditions of the Rachmaninoff Fund's Second Piano Contest. A pupil of Rudolf Serkin, he was the only one of nine contestants representing Ohio, Michigan and West Virginia, to receive an award. Judges for the Cleveland auditions were Miescyslaw Munz, Alexander Borovsky, Gita Gradova, Dr. Arthur Shepherd and Abram Chasins.

Jeanne Thierren, 26, was named winner of the Boston regional contests. In the Chicago auditions no regional winner was named.

PLAN CANADIAN FEDERATION OF MUSIC CLUBS

What may be the initial step towards the formation of an international organization similar to the National Federation of Music Clubs of the United States was taken in mid-November in Ottawa when an organization committee for that Canadian province was named.

The meeting was attended by Mrs. Royden J. Keith of Chicago, president of the Federation of the United States, Mrs. Guy Patterson Gannett of Portland, Me., International Music Relations Chairman of the federation, and Dr. Hazel Nohavec Morgan of Cleveland, Chairman of Music in Schools and Colleges.

Mrs. John Monty, founder of the St. Cecelia Music Club in Gatineau Mills, Quebec, was named chairman, and other members of the committee are Dr. Allard de Ridder, conductor of the Ottawa Symphony; Walter Herbert, director of the Canadian Foundation; Mrs. Lauretta Thistle, music critic of the Ottawa Journal; Father Jules Martel, director of the School of Music of Ottawa University; and George Piers, immediate past president, now treasurer, of the Ottawa Festival Association.

A report was made that contacts had been made in the Martime Provinces, Saskatchewan and British Columbia, and that those localities are receptive to the idea of forming Federations in the various provinces. The ultimate objective is a Canadian Federation which can be linked with the Federation of the United States in an international music organization.

Formation of a federation in Canada is one of many phases of an augmented International Music Relations program which had been initiated by Mrs. Gannett and the new president of the U. S. Federation, Mrs. Keith. Responding to appeals from UNESCO, the Field Department of the United States Army and organizations and individuals overseas, the National Federation has initiated a nationwide drive for replacement parts, which will be shipped by the army to occupied areas, and for instruments which will be sent directly to European and Oriental orchestras from which appeals have come. A part of the proceeds of the recital given in Carnegie Hall, New York, Nov. 29 by Eunice Podis, pianist, the federation's 1945 Young Artist Winner, will be used to purchase a piano for the Athens Symphony.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Whittemore & Lowe
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
80th Year Catalog on request

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

I See That

Eugene Ormandy and Bruno Walter have been engaged for guest appearances with the Havana Philharmonic, according to Ludwig Lustig, the orchestra's New York representative. Juan Jose Castro is the regular conductor. Soloists are Kirsten Flagstad, Jascha Heifetz, Jose Echaniz, Ellabelle Davis, Claudio Arrau, Nathan Milstein.

A Dallas Training Orchestra is being organized under the direction of Joseph Hawthorne, assistant conductor and first violist of the Dallas Symphony.

Richard W. Ellsasser, before Nov. 1, played concerts this season in Nebraska, Kansas, Oklahoma, North Dakota, Colorado, Missouri, Illinois and Ohio. During December he is heard in New England, and after Christmas leaves for a transcontinental tour of five months, including every state in the union.

Paul Draper and Larry Adler have been signed for their sixth holiday season at the New York City Center, beginning on Dec. 21 (matinee) and continuing for 26 performances. Josh White will appear with them in their evening programs.

Artiss deVolt, harpist, and Ford Montgomery, pianist, gave a program at the University of Kentucky on Nov. 16.

Susie Michael, pianist-narrator, and Maurice Friedman, baritone-mime, in their unique program The Cavalcade of Jewish Music, are now on their ninth annual transcontinental tour. The season started in Bridgeport, Conn., followed by performances in Brooklyn and the Bronx, Woodmere and Sunnyside, L. I., Paterson, N. J., Johnstown and Altoona, Pa., and Toronto. In December they appear in Detroit, Buffalo and Passaic, and in Ottawa, London, Kingstone and Windsor, Canada.

Bertram Rowe, baritone, was featured on Nov. 5 in a program celebrating the 125th anniversary of the First Presbyterian Church, Lockport, N. Y.

Mozart's Concerto in D for orchestra and flute or oboe solo was performed for the first time in this country as an oboe concerto by Mitchell Miller on Nov. 26 with the Connecticut Symphony under Daniel Saidenberg in Bridgeport.

The Mascagni Opera Guild during November gave performances at the Community Center of Faust, Cavalleria Rusticana and Pagliacci, Barber of Seville, Trovatore, Aida, Marriage of Figaro and Lucia di Lammermoor. On Dec. 6 they presented Traviata, and Tosca the following evening.

The Detroit Conservatory of Music is sponsoring a series of "pop" concerts by the Detroit Symphony under Valter Poole. The first took place on Nov. 29 at Music Hall.

Joyce Barthelson and Virginia Hoff played Miss Barthelson's Duo Concerto for two pianos and orchestra on Dec. 12 with the Westchester Symphony, White Plains, N. Y. The work was commissioned by the conductor, Milton Forstat, and written during the summer especially for this orchestra.

Chester Barris, member of the Ohio Wesleyan University music faculty, was guest soloist at the season's second "pop" concert by the Columbus Philharmonic Orchestra. He played Ravel's Piano Concerto for Left Hand, Izler Solomon conducting. Mr. Barris made an address recently before the Columbus Music Teachers Association.

The Bohemians will hold their annual dinner and concert to aid the Musicians Foundation on Dec. 21 at the Waldorf-Astoria. Music program consists of a performance of Menotti's opera The Telephone; and numbers by Jennie Tourel, Claudio Arrau and Mata and Hari. Dr. Serge Koussevitzky is guest of honor.

Florence Mercur, pianist, now on a transcontinental tour, played in Omaha on Nov. 29; Dec. 1 in Kirksville, Mo.; and in cities eastward, including Erie, Pa., Dec. 6.

Grace Panvini, coloratura soprano, sang her first concert abroad in Enna, Sicily, recently and is now in Rome where she will sing leading roles in the Barber of Seville and Rigoletto with the Teatro Lirico.

Recent awards in the Order of the Legion of Honor include: Jacques Thibaud, Commander; Wilfred Pelletier and Virgil Thomson, Chevaliers.

Fort Worth Hears Opera

The Fort Worth (Tex.) Civic Opera Association opened its season this fall with a double bill, The Old Maid and the Thief and Pagliacci, and followed with a production of Rigoletto in November. Walter Herbert, general director of the New Orleans Opera, was artistic director and conductor for both bills. Appearing in the double bill were Ivan Petroff as Tonio, Eric Rowton as Canio, Eloise MacDonald, Nedda, in Pagliacci; and Mary Hopple and Carlos Alexander in the Menotti score. In Rigoletto, Graciela Rivera was Gilda; Gabor Carelli, the Duke, and Robert Weede sang the title role.

Branscombe Choral Has Active Christmas Season

The Branscombe Choral, directed by Gena Branscombe, will give its annual Candle Light Service at the Broadway Tabernacle on Dec. 21. On that same evening at 10:30 the group will be heard over WQXR and the next day will be heard on a coast-to-coast broadcast over WJZ at 4:30 P.M. On the 23rd at 5 o'clock the Choral gives its Christmas Concert Music from Many Lands, at the United Nations. This program will be picked up by WNYC.

PASSED AWAY

WILLIAM WADE HINSHAW, 80, former Metropolitan Opera baritone, died in Washington, D. C., Nov. 27 of a heart attack. In retirement there for 16 years, Mr. Hinshaw during his musical career had made more than 5,000 concert appearances in this country and abroad. A native of Iowa, he received the degree of Bachelor of Music from Valparaiso (Ind.) University in 1890 and an honorary doctorate there in 1926. After serving as dean of music there from 1895 to 1899 he joined the Castle Square Opera Company in Boston. Subsequently he headed the Chicago Conservatory from 1903 to 1907, and sang at the Metropolitan from 1910 to 1913. He was instrumental in forming the Society of American Singers for the production of operas in English in New York in 1917. Later he organized his small touring opera troupe for the presentation of Mozart's works in chamber form. In 1926 he presented the first Mozart Festival in the United States in Cincinnati. Survivors include his widow, three sons, one of whom is Representative Carl Hinshaw of California, and a daughter.

MRS. MARY S. LENT, 84, died in Washington, D. C., on Nov. 18. She was the mother of Sylvia Lent, violinist. Mrs. Lent, who studied in Berlin with Moszkowski and in Vienna with Gruenfeld, had appeared as piano soloist with the Boston Symphony and other organizations. In 1898 she and her husband, the late Ernest Lent, were invited by President McKinley to give a musical program at the White House for the members of the Supreme Court. Surviving are four children.

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
562 West End Avenue New York 24, N. Y.
TR 3-0006

RACHEL LEON
TEACHER OF SINGING
ACCOMPANIST COACH
345 W 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill and Denise Dubs
123 West 79th St., N. Y. C. TR. 4-9001

WELLINGTON SMITH
BARITONE—TEACHER OF SINGING
N. Y. Studio: 315 W. 57th St. CO. 5-4897
Boston Conservatory—Boston University
Wednesday - Thursday

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms. Summer School. For information write to Mr. Berúmen, in care of THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT 9-7470

KATE BERTRAM
SINGING TEACHER
Specialist in Tone Production and Breath Control
Studio: 267 W. 89 St., N. Y. C. SC. 4-9506
Private: 6653 Saunders St., Forest Hills, N. Y. IL. 9-5153

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
344 West 72nd St., New York TRaf. 7-4999
VOICE — DICTION — INTERPRETATION
Best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

RAISSA P. TSELENTIS
CONCERT PIANIST—TEACHER—LECTURER
315 West 57th Street, New York 19, N. Y.
COlumbus 5-5197

Prof. ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y.

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

WM. ERNST VEDAL
DISTINGUISHED TENOR—Teacher of Singing
Correction of faults in technique
160 W. 73 St., N. Y. C. TRafalgar 7-5781

PROFESSOR VIKTOR FUCHS
New York Studio: 44 West 77 St., Phone: TR. 7-7716
Hollywood Studio: 1446 North Stanley, Phone: HE. 9458
New York Assistant: Ralph Telasko
Hollywood Assistant: Lucille J. Dellanno

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO 2-6114

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

STUART ROSS
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1946-47 with Patrice Munsel and Charles Kullman

LAWRENCE GORMAN
PIANIST-TEACHER
YOUNG and ADULT Beginners
552 Riverside Drive, N. Y. C. 27 RI. 9-7079

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, Mario Berini, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Member of voice faculty
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

ZENKA STAYNA
VOICE TEACHER
Only teacher of Daniza Ilitsch of Metropolitan Opera Assn.
172 East 91 Street, N. Y. C. CI. 7-2561

BLANCHE SCHWARZ LEVY
VIOLINIST-TEACHER
825 West End Avenue, New York 25, N. Y.
Telephone: AC 2-3069

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D. C.

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Avenue New York 23, N. Y.
TRafalgar 4-0666

NEW PUBLICATIONS

An intensified program in support of the American Composer on the part of the National Federation of Music Clubs is the result of a conference held recently by representatives of the Composers and Authors Guild, American Composers Alliance and other groups of like interests. According to Otto Luening, the Federation's American Composition Chairman, inquiries at the American Music Center have increased from 95 per month about 32 composers in 1944 to 180 per month concerning 300 compositions by 120 composers in 1947. Assistance in preparation of programs of American works, advice to impresarios, radio stations, colleges and performers as to the availability of American compositions has gone to all parts of the world. Originally instituted by the Federation's former president, Mrs. Guy Patterson Gannett, Mrs. Royden J. Keith, the newly elected president intends to continue and augment the program.

•

Godfrey Turner's Gregorian Overture was performed by the Columbus Philharmonic Orchestra directed by Izler Solomon. This work was the second prize winner in the 1946 Annual Contest for members of the American Composers Alliance, Inc, sponsored by BMI. . . . Universal Edition is publishing eight Suites arranged by Zoltan Fekete from Handel's operas. . . . Victor Polatschek, first clarinetist of the Boston Symphony Orchestra is also advisor on new publications of solo and ensemble woodwind music for E. B. Marks. The firm's latest project in the choral field is the Arthur Jordan Conservatory of Music Choral Series, designed to cover classical and modern works of all types. . . .

When NAACC presents its second concert of the season on Dec. 20, works by Daniels, Eichorn, Swing, Hadley, Bauer, Kleinsinger, Barber, Stevens, Bennett and Hadley will be performed. Stevens' Sonatina for Flute is a first performance. . . . G. Schirmer has just issued a complete rental library catalogue.

•

Books

A SHORT HISTORY OF OPERA, by Donald J. Grout, Columbia University Press, N. Y. 2 volumes, $10.

The publishers call this the first continuous and unified history of opera to appear. Such a sweeping statement needs considerable backing up, but there is little doubt that Mr. Grout has written the most exhaustive text in English on the subject. This "short history" is about seven hundred pages in length, and contains information about all aspects of opera. Starting with the Greek lyric theatre, it works up to 1946 by way of the forerunners of opera, Peri's great experiment in 1597, the operas of Monteverdi, the interim period, Handel, Gluck, Mozart, the romantics, Wagner and the moderns.

All this is backed up by complete documentation, an intelligent assembly of data and logical organization. Thus the book serves its purpose as an indispensable reference. It is more than that, however. Besides being an encyclopedia, it is well written. Grout's opinions are full of common sense, and he is interested in more than compiling a series of data. He tries to integrate the changing theories of opera with the society which produced them. He draws certain conclusions; his little essay on Wagner's place, for instance, is a fair, considered estimate. So are his remarks on the correct way to listen to Handel's operas, his discussion on the relation of music to libretto in Mozart, and the French opera of the 1800's. Another notable fact is the calm scholarship Mr. Grout brings to this work. He makes no wild claims, and if he is not overly-acquainted with a particular work (such as Berg's Lulu) he makes no bones about saying so. The value of A Short History of Opera is still further enhanced by an enormous bibliography—over a hundred pages.

MUSIC IS MY LIFE, by Adella Prentiss Hughes. The World Publishing Co., Cleveland and N. Y. $4.

Back in the 1890's young Adela Prentiss, fresh from Vassar and the grand European tour, found herself trying to raise the cultural level of her native Cleveland by managing concerts. It was more or less a sideline, to begin with—something she liked to do—and she did it all, from taking care of the tickets herself to playing the piano for singers like Schumann-Heink. The name of Adella Prentiss Hughes is synonymous with the development of music in Cleveland. This book is the chronicle not only of one woman's life but the story of a musical city's growth, from the visits of a few daring artists to the formation of its own orchestra. Mrs. Hughes writes informally of the artists she has presented. There are many anecdotes and reminiscences of eminent figures like Bispham, Sembrich, Schumann-Heink, de Pachmann, Damrosch, Kreisler and Mahler down to musicians of our own time. Her book ends with a summary of the training plan of the Cleveland Orchestra.

Scores

AMERICAN SALUTE and LATIN-AMERICAN SYMPHONETTE, by Morton Gould. Mills Music, Inc., N. Y. $1.25 and $2.50, respectively.

Orchestras throughout the country have been playing both of these scores for some time now. Whatever one may think of their absolute musical merit, there is no denying the fact that audiences almost unanimously like them. The scoring in both is masterly; Gould has few peers in knowledge of color and instrument capability. American Salute, based on When Johnny Comes Marching Home, calls for standard full orchestration. The Latin-American Symphonette, in four movements—Rhumba, Tango, Guaracha, and Conga—lasts about sixteen minutes. The scoring is for full orchestra plus optional saxophones, guitar, marimba and piano. In this edition the parts are so cross-cued that the work may be performed by a smaller orchestra.

SUNDAY IN BROOKLYN, by Elie Siegmeister. Edward B. Marks Music Corp., N. Y. $2.

The addition to Marks' Contemporary Composers Series is a fifteen-minute orchestral piece about Brooklyn written by Elie Siegmeister—a Brooklyn boy. There are five sections—Prospect Park, Sunday Driver, Family at Home, Children's Story, and Coney Island—all of which follow an anticipated course of events. Siegmeister's influences include jazz and Gershwin, primarily, but he has his own character also. He scores with a deft hand, and some of the sections are frankly melodic and nostalgic, especially the berceuse-like Children's Story and the flowing Family at Home. The instrumentation includes harp, piano and celeste in addition to the standard assortment.

For Violin and Piano

CANTICLE and PERPETUAL MOTION, by David Diamond. Elkan-Vogel Co., Inc., Philadelphia. $1.25 and $2, respectively.

Both pieces are musicianly efforts by one of our most talented younger composers. The Canticle is a solemn, slow-moving piece, largely chordal with a highly melodic solo violin line. There is a suggestion of modal harmony, and the treatment avoids banality. The Perpetual Motion, of course, is virtuoso music, again treated individually. A short maestoso section precedes the fireworks. Concert violinists should be interested in these additions to the repertoire.

Cantata

KING MIDAS, Cantata Fantasque for two-part treble voices, by May A. Strong. Theodore Presser Co., Philadelphia. 75c.

Here is the oft-told tale of King Midas, he with the unhappy propensity for turning everything to gold, including his own daughter. May Strong has set Celia Thaxter's text on the subject to music, for two-part treble voices with piano accompaniment. The melodies and treatment are light and pretty, suitable for young people. Miss Strong has avoided complexities, both in the harmonic structure and in the part writing.

For Wind Ensemble with Piano

NOCTURNE, by Vladimir Dukelsky. Carl Fischer, Inc., N. Y. Score and parts, $2.

As implied by the title, this is a quiet, flowing work. The flute and oboe bear the major melodic responsibility, with the clarinet also strongly in evidence and the other two winds backing up the harmony. There are some difficult moments for the instrumentalists but nothing of a virtuosic nature.

Vocal Album

THE SINGING CAMPUS, edited and arranged by John Jacob Niles, 60c. It is a pleasure to recommend this excellent volume of 27 pages, designed for use in girls' schools. The music has been drawn, for the most part, from early folk tunes of the Southern Highlands and, with complete texts provided, has been simply harmonized, to a piano accompaniment, for various choral combinations. It fills an urgent need; we could use more of this sort of thing. G. Schirmer Inc., N. Y.

MacDowell Program Heard

The Massachusetts Federation of Music Clubs held a luncheon on Dec. 2 at the Hotel Copley Square, Boston. Guest speaker was Dr. Roal M. Frye, director of graduate study and research at Boston University. Demonstrations were given of the Frye-tipple tuning forks (53 tones to the octave) and other musical developments and instruments were illustrated by performers. On Dec. 7 the Matinee Musicale, junior club members, gave a MacDowell Program to honor the American composer.

ANDOR FOLDES
PIANIST

features this season

Ten Etudes 2.50
by Virgil Thomson

American Ballads 1.25
by Roy Harris

Published by
CARL FISCHER, INC.
119 West 57th Street, New York 19
62 Cooper Square, New York 3
Boston · Chicago · Dallas · Los Angeles

FOR CHURCH OR CONCERT USE
THE LORD IS OUR FORTRESS
From the FINALE of Symphony No. 1 by JOHANNES BRAHMS
arranged, with text, by
GENA BRANSCOMBE
S.A.T.B. J. FISCHER & BRO. 119 W. 40th St., New York 18, N. Y. S.S.A.A.

★ CHRISTMAS ANGELS ★
A beautiful Christmas song with violin obligato
By LESTER L. SARGENT
Arranged for solo voice and chorus, 50c a copy. Octavo size 15c a copy, orders of over 20, 10c a copy.
FESTIVAL MUSIC COMPANY
★ 1115 K St., N.W., Washington, D. C. ★

Piano Teachers!

For the first time, these immortal melodies are made available!
SIMPLIFIED TEACHING EDITION FOR PIANO

These priceless melodies, familiar to everyone, have been carefully arranged by Dr. Albert Sirmay to develop the technique and stimulate the interest of piano beginners, both young and old. By playing the music they know and love, your pupils will achieve a feeling of accomplishment at an early stage in their piano tuition. For added enjoyment, this edition is printed with words and large notes.

MAKE BELIEVE ..... Kern
OH, WHAT A BEAUTIFUL MORNIN' ..... Rodgers
ROSES OF PICARDY ..... Wood
THE BELLS OF ST. MARY'S ..... Adams
SLEEPY LAGOON ..... Coates
SMOKE GETS IN YOUR EYES ..... Kern
OL' MAN RIVER ..... Kern
MY BEAUTIFUL LADY ..... Caryll
I GOT PLENTY O' NUTTIN' ..... Gershwin
THE SURREY WITH THE FRINGE ON TOP ..... Rodgers

35 cents each at your favorite music store or by direct order —
Chappell & Co., Inc. RKO BUILDING • ROCKEFELLER CENTER • NEW YORK 20, N. Y.
Sole Selling Agents for — T. B. HARMS COMPANY • GEORGE GERSHWIN PUBLISHING CO. • CRAWFORD MUSIC CORPORATION • WILLIAMSON MUSIC, INC.

Some years ago, Bruno Walter was featured in a black-label set of Schubert's Unfinished that never achieved much circulation. It was a masterly performance, but the conductor gets even more remarkable results with the Philadelphia Orchestra in his new recording. This is easily the best version of the Unfinished currently available, both as a recording and as an interpretation. On the other hand, the new Eroica by Koussevitzky has several debatable points. Although brilliant in sound, the reading is a little too personal. Comparison with the previous Toscanini and Walter sets is suggested.

Prokofieff's not so classical Classical Symphony emerges in a well-drilled fashion by Ormandy. Some of this regimentation leads to a stolid quality where sparkle is needed, but the main requisites of the score are present—humor, finesse, and some fine solo playing. With the release of Bach's Brandenburg Concerto No. 4, Vox springs a real surprise. This is easily the best recording, technically, that the company has ever issued. The music is pressed in vinylite similar in color to Victor's; the surfaces are quiet, and the range is high. Praise must go to the interpretation also. There is a spirit and knowledge to this performance that makes the set better than Koussevitzky's, and only the Busch version can match it in style.

Three Rasoumovsky Quartets

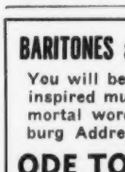
The Paganini Quartet, which had been heard during last season's New Friends of Music concerts, makes its record debut with all three of Beethoven's Rasoumovsky Quartets. The group's personnel include Henri Temianka and Gustave Rosseels (violins), Robert Courte (viola) and Robert Maas (cello); they organized in 1946. This is a short time for a quartet to be playing together, but little suggestion of disunity is present. These men play with a romantic sweep; comparing their interpretation of Op. 59, No. 1, to that of the Coolidge Quartet, one notices much more color and imagination. Several previous recordings of this trio of quartets are in existence, but none as a complete unit. By virtue of some exceptionally realistic recording and some enthusiastic playing, the present versions are recommended above all others. Another recommended set is the Mozart Quintet in D, one of the composer's finest examples of chamber music. It is dependably played by the Budapesters and Milton Katims, though the recording sometimes has a tendency to sound overamplified.

RARE RECORDINGS

Recorded library specializing in works of Bach, Haydn, Mozart, Beethoven and Brahms

Send us your want list
Catalogue available upon request
Private collections appraised

CLASSICAL RECORD EXCHANGE
P. O. Box 16, Kingsbridge Station 63, New York



PORTRAITS of FAMOUS COMPOSERS

Complete set of 20—post-card size for $1.

Send check or money order to:

Encores Unlimited, Carnegie Hall, N. Y. 19

BARITONES and CHORAL DIRECTORS

You will be proud to program this inspired musical setting of the immortal words of Lincoln's Gettysburg Address:

ODE TO DEMOCRACY
Vocal Score $1.00
by
MAURICE BARON

M. BARON CO.
8 West 45th Street, N. Y. 19, N. Y.

PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

BACH: Brandenburg Concerto No. 4. Pro Musica Orch., dir. Klemperer. Vox set 621, 2 plastic discs, $5.25.

BEETHOVEN: Eroica Symphony. Boston Sym. Orch., dir. Koussevitzky. Victor set DV-8, 6 plastic discs, $13.

MORTON GOULD SHOWCASE. Morton Gould and his Orchestra. Columbia MM-706, 4 discs, $5.

PROKOFIEFF: Classical Symphony. Philadelphia Orch., dir. Ormandy. Columbia MX-287, 2 discs, $3.25.

SCHUBERT: Unfinished Symphony. Philadelphia Orch., dir. Walter. Columbia MM-699, 3 discs, $4.60.

THOMAS: Raymond Overture. City of Birmingham Orch., dir. Weldon. Columbia disc 72374-D, $1.25.

WALTZING WITH ROMBERG. Sigmund Romberg and his Orchestra. Victor M-1154, 4 10-inch discs, $4.

Instrumental

BARTOK MEMORIAL ALBUM: Evening in Transylvania; Bear Dance; Excerpts from Collection for Children. Bela Bartok (piano). Vox set 625, 2 plastic discs, $5.25.

BEETHOVEN: Quartets Nos. 7-9 (Rasoumovsky Quartets, Op. 59, Nos. 1-3). Paganini Quartet. Victor DM-1151 (5 discs, $6), 1152 (4 discs, $5), and 1153 (4 discs, $5).

BRAHMS: Fantasias (Op. 116). Leonard Shure (piano). Vox set 178, 4 10-inch discs, $5.00.

CHOPIN: Ballade in A flat. Guiomar Novaes (piano). Columbia discs 72345-D, $1.25.

DEBUSSY: La Cathedrale engloutie; General Lavine, Eccentric; Soirée dans Grenade; Reflets dans l'eau; Two Arabesques; The Little Shepherd; Minstrels; La Plus que lente; Serenade for the Doll. Oscar Levant (piano). Columbia MM-710, 4 discs, $5.85.

FALLA: Ritual Fire Dance; Dance of Terror (El Amor Brujo). Artur Rubinstein (piano). Victor 10-inch disc 10-1326, 75c.

MOZART: String Quintet in D (K. 593). Budapest Quartet and Milton Katims (viola). Columbia MM-708, 3 discs, $4.60.

SARASATE: Jota Navarra; BARTOK: Roumanian Folk Dances; STRAVINSKY: Danse Russe; WIENIAWSKI: Mazurka Dudziurz; ACHRON: Hebrew Dance; Dance Improvisation. Bronislaw Gimpel (violin), acc. Artur Balsam. Vox 616, 4 10-inch discs, $3.93.

Vocal

DELIBES: Fantasie aux divins mensonges (Lakme); GOUNOD: Salut! O mon dernier matin; Cavatine (Faust); BIZET: De mon amie (Pecheurs de Perles); MASSENET: Lorsque l'enfant revient d'un voyage (Werther). Giuseppe Lugo (tenor), with orch. Vox set 176, 3 10-inch discs, $3.93.

DICKENS: Adventures of Oliver Twist. Basil Rathbone, Jerry Farber and supporting cast. Columbia MM-706, 3 discs, $4.60.

HIGH BUTTON SHOES. Sung by members of the Broadway cast, with orch. dir. Rosenstock. Victor set K-10, 4 10-inch discs, $4.

MENDELSSOHN: Elijah. Isobel Baillie (sop.), Gladys Ripley (con.), James Johnston (tenor), Harold Williams (bass-bar.), with Huddersfield Chorus and Orch. dir. Malcolm Sargent. Columbia MM-715, 16 discs, $22.70.

REFICE: Acclamations; Tu Es Petrus; Ave Maria; LASSO: Jubilate Deo; PALESTRINA: Regina Coeli. The Roman-Vatican Choir, dir. Mons. Refice. Seva set 18, 3 10-inch discs, $4.

REFICE: Dormi, non piangere; DE FONSECA: Adeste Fidelis; SCHUBERT: Ave Maria; GRUBER: Silent Night; SOMMA: Ninna, Nanna. The Roman-Vatican Choir, dir. Refice. Seva set 20, 3 10-inch discs, $4.

SCHUBERT: Serenade; Dem Unendlichen. Lauritz Melchior (tenor), acc. Ignace Strasfogel. Columbia 10-inch disc 17509-D, $1.25.

SONGS OF FAITH—A Choral Concert. De Paur's Infantry Chorus. Columbia MM-709, 3 discs, $4.60.

SONGS YOU LOVE. Robert Merrill (bar.), with Russ Case and his Orchestra. Victor M-1150, 4 10-inch discs, $4.

STRAUSS: Blue Danube; Voices of Spring; DELIBES: Filles de Cadiz; MOORE: Last Rose of Summer; SAINT-SAENS: Le Bonheur. Lily Pons (coloratura-sop.) with orch. dir. Kostelanetz. Columbia MM-720, 4 discs, $5.85.

WAGNER: Love Duet (Tristan). Torsten Ralf (ten.), Helen Traubel (sop.), and Herta Glaz (con.), with MOH Orchestra dir. Stiedry. Columbia MX-286, 2 discs, $3.25.

Instrumental Discs

Historical interest is attached to the Vox album of Bartok piano music not only because the late composer is at the keyboard, but also because he announces several of the pieces. These discs were made from a radio broadcast to Central Europe during the war, and are an interesting memento of the late composer. The music he plays, largely folk-like in nature, is adequately reproduced, even if the sound is thin. The quality of recording is not too good in the album of Brahms Fantasias, but here there are other considerations. This collection has never been recorded as a unit; and while individual pieces were made by Hess and Bachaus, among others, some time ago, those discs are generally unobtainable today. The violin pieces that Gimpel plays, however, benefit by bright, clear recording. Gimpel has made interesting choices, and is a violinist of remarkable breadth. There is real fire to his playing, and one looks forward to future examples of his work. The Dance Russe he plays in this album, incidentally, is the famous Russian Dance from Petrouchka, though no mention of that fact is made on the label or in the notes.

Some fine playing is contributed by Novaes on her single disc of the Chopin Ballade, a recording of which was needed. And Levant, in his Debussy album, does as well as anything he has done previously on discs. The Rubinstein disc is what one would expect—exciting, virtuosic and well recorded, as Rubinstein generally is.

Complete Version of Elijah

Nearly all of those who participated in the recent Messiah album are present in the new Elijah, issued to commemorate Mendelssohn's centenary. The only stranger is Harold Williams, who sings the part of Elijah with an unusually rich and plastic voice. As in the Messiah, the recording is excellent and the balance emerges successfully. Elijah is not one of Mendelssohn's more accessible works to record collectors, which is all the more reason for having it on discs. Perhaps his most representative example of oratorio, it contains all the brilliant facets of his smooth workmanship, some effective solos and choruses and also, it must be confessed, some passages that do not today ring true.

Another ecclesiastical collection are the Seva sets of the Roman-Vatican Singers. This organization is a fifty-four piece group selected from the various Vatican Choirs. Right now, it is making a good-will tour of Canada and Mexico. Its conductor is also a composer of some note, with several operas and much church music to his credit. Specimens of the latter are liberally represented in both sets, which is a good Christmas choice for those who like church music well sung. Not only are the Roman-Vatican Singers an excellently trained group, but they boast some boy sopranos whose clear, penetrating voices are highly moving.

Among the operatic discs, Vox has issued repressings of Polydor discs by Giuseppe Lugo. French arias make up the album; they are excitingly sung. Lugo, however, does not bother his head about stylistic matters. His treatment is Italianate throughout—music for the voice's sake. There is more attention to detail in the Ralf-Traubel-Glaz version of the Love Scene from Tristan. But whereas Lugo has too much voice, Ralf has not enough; or, at least, not enough to convey the spirit of this particular score. Traubel and Glaz fare better, though one or two uncomfortable moments are contributed by the former. Lily Pons and Robert Merrill, in their albums, do exactly what is expected of them, whcih should be more than enough for their admirers. R. K. S.

Contemporary Series at Columbia

The Music Department of Columbia University opened a series of concerts on Nov. 29 which will feature compositions by established American composers as well as some who are less widely known. Also presented will be one major work in each program by a modern foreign composer, to point out the relationship between American and the other contemporary music. The series is sponsored by the Alice M. Ditson Fund, and in its first program offered works by Edward Cone (Rhapsody for viola and piano), five songs by Jack Beeson, First Sonata for piano and violin op. 5 by Ben Weber, Anton von Webern's String Quartet op. 28, and The Hound of Heaven for tenor, oboe and string trio by Miriam Gideon. The executants of the evening were the New Music Quartet, Hazel Gravell, soprano, Frank Baker, tenor, Konstantin Epp, oboe, Alvon Bauman and Jack Beeson, piano, Abram Loft, violin and viola, Leopold Teraspulsky, cello. H. W. L.

Ravel Memorial Concert

In commemoration of the tenth anniversary of the composer's death, the French Embassy offered a memorial concert consisting of works of Ravel to an invited audience at the Barbizon-Plaza on Nov. 25. Virgil Thomson delivered a masterly address which described Ravel's personality and position in Modern French music. The program which followed consisted of his Sonatine pour piano played by Andor Foldes, his Sonate pour violin et violoncelle presented by Leon Temerson and Bernard Greenhouse, and the Trio pour violin, violoncelle et piano in which the three artists joined forces. H. W. L.

New Publications by

ISADORE FREED

Voice
Chartless — CARL FISCHER
Crossing the Plains — CARL FISCHER

Women's Chorus
Postscripts (a Choral Suite) — CARL FISCHER
Island Secret — CARL FISCHER

Piano Solo
Prelude, Canzonet and Caprice — ELKAN-VOGEL
Intrada and Fugue — AXELROD

Viola Solo
Rhapsody (with Piano or Orchestra) — CARL FISCHER

Chamber Music
Triptych for Violin, Viola, Cello & Piano — G. SCHIRMER

IN SCHOOLS AND STUDIOS

Opera and Concerts At Eastman School

ROCHESTER, N. Y.—Students of the Eastman School Opera Department, carrying out the expansion of the Opera Workshop idea, presented scenes from eight operas on Nov. 10 and 11. The students chose their own casts, conducted their own rehearsals as well as the final performances, acted as their own stage managers, and constructed scenic sets. Behind it all with advice were Carl Fuerstner, musical director; Leonard Treash, new opera department dramatic director, and Clarence Hall, director of scenic design.

Eastman School Senior Symphony Orchestra of 125 pieces gave its first program of the season on Nov. 12, with Dr. Howard Hanson directing, and its second on Nov. 19, Dr. Paul White conducting.

Millard Taylor, concertmaster of the Rochester Philharmonic and Civic orchestras, was guest soloist for the second program of the season by the Eastman School Little Symphony, playing the Mozart Concerto in A under Frederick Fennell.

Dorothy Merriam, violinist, offered the second of the season's graduation recitals on Nov. 17. She is a candidate for the performer certificate, and a student from the class of Jacques Gordon.

Converse College Events Again Include Festival

SPARTANBURG, S. C.—Music events scheduled this season by Converse College include, Nov. 10, Claudio Arrau (Civic Music Association); 24, Spartanburg Symphony, Dr. Pedro Sanjuan, conductor, Joseph Knitzer, soloist; Jan. 15, Jussi Bjoerling (Civic Music Association); Feb. 6, Pascal String Quartet (Converse College School of Music Series); 16, Thomas Brochman, pianist, testimonial concert honoring Prof. Walter Spry of the Converse College School of Music; 18, Paul Draper and Larry Adler (Civic Music Association); March 6, competitive auditions for scholarships to Converse College School of Music; April 13, Minneapolis Symphony (Civic Music Association); April 29-May 2, Spartanburg Music Festival (29, performance of Mlle. Modiste, 30, Spartanburg Symphony Orchestra concert, May 1, audition for $500 graduate scholarship in voice, 2, vocal and instrumental concert); May 29, commencement concert by students of the Converse College School of Music. Faculty concerts are being given throughout the season. The Opera Workshop has in rehearsal Menotti's The Old Maid and The Thief, Scenes from Mignon, and Trial by Jury.

Lenox-Darcy Singers Heard

Engagements during the last two months for singers from the Lucy Lenox-Darcy studio include: Lilyan Cole, soloist for a convention at Hotel Commodore; Betsy Boorn, for the French Musical Club of Tenafly, N. J.; Elayne Russek in benefit recital at the Armory, Staten Island, for the United Jewish Appeal. Vivian Salonikas is back from several months on tour with the Debutantes in Canada, the northwest, California and the south. Slater Smith, tenor, now appearing in productions for the Shuberts, was an American Theatre Wing student with Mme. Darcy.

Alba Clawson Pupils Appear

Alba Clawson presented two voice pupils in recital at her studio in November. The singers were Marilyn Buck and Kathryn Lande, singing operatic arias and Norwegian, American and Italian songs. Miss Buck was joined in her final number by a chorus consisting of Betty Van Pelt, Peggy Soctello, Julia Allen and Kathryn Lande. The accompanist was Alice Wightman. The group was heard in recital again on Dec. 13.

Kathryn Lande has recently won an Eastman School of Music vocal scholarship for next season.

Alcaro Symphonic Accordion Society Elects

Officers were recently elected by the Alcaro Symphonic Accordion Society—Al Alcaro, president; Joe Novotny, vice-president; Lillian Cantella, secretary-treasurer; Joe Cortez, treasurer; and, committee in charge, Edith Belser, Marvin Zuckerberg, Joe Cortez, Catherine Brocoli, John Castaldo, Sara Di Justo. First event under the new leadership will be a students' orchestra benefit on Dec. 20 at Rex Hall. On Dec. 14 the orchestra performed at a benefit concert for the Jewish Ladies Day Nursery.

Romley Fell Studio Artists Heard

Many singing artists from the Newark, N. J., studio of Romley Fell are appearing currently in the New Jersey church field, including the following soloists: John Cooper, bass-baritone and Alex Miller tenor, South Orange Methodist Church; Louise Devitalis, soprano, Crescent Avenue Presbyterian Church, Plainfield; Louise Hoffmann, soprano, Fewsmith Presbyterian Church, Belleville; Jean Holmes, contralto, North Reformed Church, Newark; Laurel Milne, soprano, Arlington Avenue Church, East Orange; Jean Moorhouse, soprano, Fifth Avenue Presbyterian Church, Newark; Leslie Pearson, tenor, St. Thomas Episcopal Church, Newark; Lawrence Gernert, baritone, Sanford Heights Presbyterian Church, Newark; Karl Lein, tenor, Presbyterian Church, Westfield; Edith Frey, soprano, Westminster Presbyterian Church, Bloomfield.

Numerous other church, concert and radio singers are at present studying with Mr. Fell, including Lila Miller, dramatic soprano, Frances Waymack, mezzo-soprano, Doris Thorpe Pearson, lyric soprano, Texie Willis, contralto, and Viola Anderson, mezzo-soprano.

MARGERY HYDE
(Photo by Arthur Avedon.)

Margery Hyde in N. Y. Recital

Margery Hyde, coloratura soprano, gave her second public recital at H. Maurice-Jacquet's studio in Steinway Hall on Nov. 21. She sang numbers by Mendelssohn, Mozart, Handel, Berlioz, Fauré, Jacobson, Gretchaninoff, Rimsky-Korsakoff, David, Gilbert and Grieg, and Chanson de l'Inconstant by Mr. Jacquet, a favorite of the late Edmond Clément. Miss Hyde showed improvement over last year, having developed from an excellent pupil into a promising young artist. D. B.

Edith Henry on Staff of American University of Washington, D. C.

Edith Henry, New York teacher of singing, has been engaged on the staff of American University of Washington, D. C., for a weekly voice seminar and two days of vocal instruction. Recent actviities of artists from her studio include Robert Nicholson's performance in the bass-baritone assignment for the Elijah at Constitution Hall Nov. 4; the engagement of Anita Robbins, mezzo-soprano, with the group of especially picked voices. The Randolph Singers for the programs of Madrigals at the Museum of Modern Art. Other dates for this ensemble include Vassar College, Brooklyn Museum (WNYC), Providence, R. I., Mildred Viebrook, soprano, was soloist with the Fanwood Musical Club, Westfield, N. J.; Wilbur Viebrock, tenor soloist of the Crescent Ave. Presbyterian Church, Plainfield, was guest artist with the Plainfield, N. J. Music Club on Nov. 18; Joseph Kendrick and James Bird, tenors, are currently appearing with the Papermill Players; Donald Taylor is tenor soloist at St. Luke's Chapel and Robert Guy, baritone, is soloist at Memorial Methodist, New York City.

Musicale at Starikoff Studio

Ireyne Starikoff, pianist and teacher, began her first season of monthly musicales on Dec. 14 at her studio. She presents students at each recital and performs herself works from the early classic period to the moderns. At the opening event, those heard were Arlene Fenichel, Sandra Broadwin and Doris Penn. The January program brings Betty Goldstein and Antoinette and Gilda Marraggino. The last concert will be held in May at Carnegie Recital Hall.

Mirovitch Master Class Program Announced

The program of the Mirovitch master class on Dec. 7 at Mr. Mirovitch's Carnegie Hall studio consisted of the Bach-Busoni Organ Prelude and Fugue in D, the Schumann Carnaval, Op. 9, and a short lecture by Mr. Mirovitch. The program of Dec. 21 has scheduled five Scarlatti Sonatas, Organ Prelude and Fugue in G by Bach Kabalevsky (Vol. II), the Bach English Suite in A minor, Sonatina by Kabelevsky and a Chopin Nocturne.

Barrows Artists in Engagements

Harriot Eudora Barrows, teacher of singing of New York and Boston, has numerous active artist-pupils. John Herrick, baritone, opened his season as soloist at the Forum of Christ Church, was soloist at the Boston City Club, appeared in Westfield and Weehawken, N. J., Nyack, N. Y., in recital at the Newark Museum, in Elijah at Asbury Park (with another booking at Elizabeth, N. J.), and in The Messiah at White Plains, N. Y. Dorothy Hunniford, contralto, was featured with the Newtown Symphony, Conn., and for the Torrington Glee Club. She has been engaged by the Waterbury Symphony for Feb. 22. Richard Murphy sings the lead in the opera Love in Idleness at Radcliffe College, Dec. 10 and 11. A recital at the Plantation Club, Providence, R. I., will present Dorothy Phillips, contralto, on Jan. 22. Jane Davis, contralto, and Robert Davis, tenor, sang a two weeks' engagement in Bach motets in the New York play Dear Judas. The Temple, Baltimore, has re-engaged Joseph Rosenfeld, cantor.

Kleckner Singer for Europe

Josephine Di Nigris, contralto, a pupil of Millicent Frances Kleckner, left on the SS Queen Mary on Nov. 26 for an extended concert tour of Europe under Dr. G. De Koos' management. Miss Di Nigris has sung in concert and opera in and near New York.

Miss Kleckner entertained on Nov. 23 at her studio for Mana-Zucca, American composer, whose songs were sung by 21 pupils.

Althouse Artist Engaged

Janet Southwick, soprano from the Paul Althouse studios, has been engaged as soloist for the Marble Collegiate Church Choir under the direction of Frank R. Cronham. Miss Southwick is also currently singing at Temple Emmanu-El, Lazare Saminsky, musical director.

Piano Teachers' Congress Meets

David Hirschberg was chairman of the Piano Teachers' Congress of New York meeting at Steinway Hall on Dec. 4. Estelle Ruth was guest speaker; Franz Mittler of the First Piano Quartet, guest speaker and pianist; Alma Woelper Kellerman, contralto, sang, with Ruth Wunderlich Landes at the piano.

OPPORTUNITY

SITUATION WANTED: Young woman—graduate of The Juilliard School of Music (B.S. degree—piano major) and New York University (B.A.) seeks opportunity to apply a thorough musical and academic education. Box No. R-34, Musical Courier, 119 W. 57 St., N. Y. 19, N. Y.

DONALD STROUP
TEACHER of PIANO and MUSIC THEORY
900 Fine Arts Bldg., Chicago HAR. 0500

MAURINE SMITH
SOPRANO
Concert Mgt. Howard R. Will
332 So. Michigan, Chicago HAR. 8588

AUGUSTA McSWAIN
CONCERT PIANIST
Bishop College, Marshall, Texas

CHICAGO CIVIC TRIO
Eloise Matthies, pianist
Boris Zlatich, violinist Ruth Krug, cellist
8227 S. Green St. VIN. 6057

Margaret Henderson Smith
SOPRANO
Recitals — Club Programs, Oratorio
68-10 Continental Ave., Forest Hills, L. I. BO 8-3012

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

Florence TRUMBULL
PIANIST-TEACHER
6557 Kimbark Ave., Chicago, Ill. Tel. Mid. 2661

NEW VIOLIN INVENTION
"You feel and see—where fingers should be." Anyone can now learn, at home, by mail. Endorsed by all great violinists. We loan you violin and bow.
Write to 2537 A—N. Bernard St., Chicago 47, Ill.
FINNEY VIOLIN KEYBOARD SYSTEM

ARE YOU ANNOYING OTHERS WITH YOUR PIANO PRACTICE?
Use MAYO'S MUTING DEVICE which enables you alone to hear your practicing. Easily attached or detached without harming mechanism. State grand, upright or spinet and send $5.00 for silencer and full instruction. (Guaranteed).
Richard Mayo—*Piano Tuner, Technician*
1120 Latona St., Dept. 001, Phila. 47, Pa.

PHILADELPHIA CONSERVATORY OF MUSIC
MARIA EZERMAN DRAKE, *Mng. Director*
ENZO SERAFINI-LUPO, *Opera Coach*
OLGA SAMAROFF, *Special Lectures*
Courses leading to degrees
216 S. 20th Street, Philadelphia 3

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

GLADYS HEMUS
TEACHER OF SINGING
607 Fine Arts Bldg., Chicago 5, Ill.
Phone: Webster 2590

PASCARELLA
ENEO, Violinist — CESARE, Cellist
Concert—Recital—Instruction
1979 No. Beachwood Drive, Hollywood 28, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILLE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 — ENdicott 2-4580

GIUSEPPE CAVADORE
VOICE
CHICAGO OPERA CO.
80 E. Jackson Blvd., Chicago — Wab. 5887

Helena LEWYN
CONCERT PIANIST — TEACHER
9656 Sunset Blvd., Hollywood 38 — HE-5053

ADELIA FRAZEE
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

BERNARD KIRSHBAUM
TEACHER OF PIANO
Courses in Harmony and Pedagogy at Steinway Hall
89-85 64th Road, Forest Hills, N. Y. — HA 3-4833

HELEN KETTNER
PIANIST
Mgt.: Clarence E. Cramer, Kimball Bldg., Chicago 4, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

JULIA SMITH
Composition, Harmony, Strict Counterpoint
Choral and Orchestral Arrangements
STUDIO: 417 Riverside Drive, New York 25, N. Y.

RICHARD DE YOUNG
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

CHESTER BARRIS
PIANIST
Ohio Wesleyan University, Delaware, Ohio

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 730 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
685 Orchestra Building — Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow La Grange, Ill. — LaG 3838
900 Fine Arts Bldg., Chicago — Harrison 6267

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. — Web. 7360

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
161 West 54th St., New York — Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 (N. Y. C.) between 9 and 10 A.M.

WINIFRED HECKMAN
CONTRALTO
CHICAGO OPERA COMPANY
720 Fine Arts Bldg., Chicago — HAR. 2685

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT
Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3000. Careful attention given to Debut Recitals. Write for Full Information.

WILLIAM FANTOZZI
Conductor
Personal Representative: Veronica Furth
3634 Huron St., Chicago 24 — Tel.: KED. 0805

Arved Kurtz, Dir. — Chartered 1878
NEW YORK COLLEGE OF MUSIC
For the Professional and Non-Professional
Send for catalog — 114 E. 85th St., N. Y. 28, N. Y.

OBERLIN CONSERVATORY OF MUSIC
Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois — Spencer Green, Dean

CONVERSE COLLEGE
SCHOOL OF MUSIC
Spartanburg, South Carolina
Fully Accredited — Co-educational
For catalog, write Edwin Gerschefski, Dean

Ariel Rubstein, Director — Catalog upon Request
PORTLAND SCHOOL OF MUSIC
Confers Degrees of B.Mus., M.Mus., Artist Diploma
931 S. W. King Avenue, Portland 5, Oregon

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
113 West 57th St., New York City, N. Y. — Circle 7-5079
175 Dartmouth St., Boston, Mass. — Kenmore 6520
Miss Barrows teaches in Boston Thursday, Friday and Saturday

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
210 East 13th St., New York 3, N. Y.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago — Tel.: WEB. 7238

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

DAVID WITZ
TEACHER OF PIANO AND THEORY
Civic Conservatory of Music
4804 N. Kedzie, Chicago, Ill. — SPA. 5047

Robert Macdonald Studios
DISTINGUISHED FACULTY
736 Fine Arts Bldg., Chicago, Ill. Webster 2484

MACBURNEY STUDIOS
VOICE — INTERPRETATION — STAGE
909 Fine Arts Bldg., Chicago, Ill. — Web. 3051

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York — ENdicott 2-9066

Manuel and Williamson Studios
HARPSICHORD
PIANO — SINGING
5518 S. Hyde Park Blvd. — Chicago, Ill.

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6604 Maplewood Ave., Sylvania, Ohio
Bernice Swisher Gechter, Exec. Sec'y-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director — 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH, *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction. Artist Instructors. Orchestral Instruments.
Artist's Diploma or Teacher's Certificate
DAVID & CLARA MANNES, Directors, 157 East 74th Street, New York 21, N. Y. — Butterfield 8-0656

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld — RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. — Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
Circle 6-0885

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

SERGEI & BORIS MATUSEWITCH
ACCORDION & CONCERTINA ARTISTS
Available for Joint Recitals & Concerts
Mgt.: Margaret Walters Pub. Rel., 1 E. 57 St., N. Y. C.

MR. AND MRS.
EDOARDO EITELMAN
TEACHERS OF SINGING
1827 Chestnut St., Phila., Pa. — Rt 6-4436

BIANCA — DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

Elizabeth DICKS
Exponent of L. A. Torrens Principles of Singing
Cosmopolitan School of Music—Har. 4868
Home Studios: 5075 N. Wolcott Av., Chi. 40—LON. 9473

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago — Tel. HAR. 8988

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director, Altoona Civic Symphony and Johnstown Municipal Symphony
914 38th Avenue, Altoona, Pa.

VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel, — Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. — Chicago 5, Ill.

Alcaro Studios
PIANO — GUITAR — VIOLIN — ACCORDION
Private Lessons — Town Hall Concerts
1 E. Fordham Rd., Bronx, N.Y.C. — FO. 7-7873

MAURICE G. IVINS
Baritone
Teacher of Voice
926 Fine Arts Bldg., Chicago

ANNADAZE
Piano
Coach—Accompanist
Tel.: Sun 9641

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

HOLIDAY TIME IS A BUSY TIME!

By MARY CRAIG

Shops are overflowing with brilliancy and color. Posters announcing performances of Christmas Oratorios of Bach and Saint-Saëns placard the green-embowered churches. Choirs burgeon forth with candlelight and carol. In Town Hall, the famous Trapp Family Singers are on hand with their recorders and quaint and lovely airs. It's Christmas time again, with its holly and mistletoe and a tinsel star for everybody!

There is no lovelier story in any of the religions than the Christmas legend. It has all the elements of high drama, mystery, unsurpassable poetry and a wide gamut of emotion-evoking ideals. The *dramatis personae* comprise kings and herds, denizens of the little Galilean town and of the upper ether. Wonderful paintings, great theatre and glorious music, sacred and secular, spring from the simply-told Bible story. Through the centuries pageantry and chant have developed into magnificence and have woven the splendid tapestry of Christmas for sight and sound.

In the lavish array of gifts, from friend to friend, kin to kin, at this heart-warming time—perhaps the greatest gift, the most emblematic and enduring, the most expressive of the meaning of the Christ Mass, is the marvellous music given to the world by this period of feast and worship. The Holy Land is, as it has been from the beginning of history, the setting for combat and brutal strife. But "God rest you merry," sings the carol, "Let nothing you dismay."

•

What are some artists—those busily commuting folk of the musical highroad—doing to celebrate the glad season?

Heavy seasonal commitments on the professional side complicate Christmas for them. The revival of the complete Nibelungen Ring at the Metropolitan, for example, is crowding the bulletin board with rehearsal notices for singers of the Wagnerian wing. Baritone Herbert Janssen intimates that he will be thankful for the holiday. "To sit down and rest. But," he added, "we will have an old fashioned Christmas, very, very home-like, with Mrs. Janssen's special cakes and a tree." Polyna Stoska has just received a gift that warms her heart. She is having lots of fun unpacking a huge case that came as a present from Johanna Gadski's daughter, containing the diva's costumes for Eva, Elsa, Elisabeth, with crowns and jeweled stomachers, mantles, wigs, the Sieglinde fur wrappings and other accessories of a great stage career.

Richard Tucker, the romantic tenor hero, has bought a book on the study of carving and is practising up for the holiday heckled by his three observant young sons, Barry, David, and James Henry, aged 8, 5 and 2 respectively. Although the motif this year is rest, indefatigible Helen Traubel plans a party for a few friends who will enjoy a hearty Carol Sing.

•

On Christmas Day, Igor Buketoff, conductor-director of Menotti's The Medium and The Telephone, will be in Chicago with the cast of the twin operas. After the evening performance he is planning to treat the entire company to a gala Christmas party, at which he and his wife Margaret will play and sing the traditional Russian Christmas songs. There will also be plenty of folk dancing, *shaslik, blinchiki,* and—vodka. (When does the next plane leave for Chicago?)

Rather than sit indoors all day, Anatole Kitain, pianist, is looking forward to an invigorating Christmas afternoon, ice skating in either Central Park or Rockefeller Center. Only when he's worked up a sufficiently enormous appetite will he return home to a gala dinner he is giving for family and friends. And after they've had their fill of roast goose and all the trimmings, the whole party will gather around the piano for an old fashioned song fest.

•

Kleinchen and Lauritz Melchior will have a dinner and party for all of their friends. They will have been in the kitchen much of the week before Christmas, preparing, and can they cook!

Patricia Travers, young concert violinist, says that this is an especially happy time for her. "Because, although I will be on tour, I shall be near Clifton, New Jersey, and able to spend the day at home. And to me, Christmas just isn't Christmas unless I am there!"

Mary Bothwell, Canadian soprano, plans to spend a "white Christmas" in Toronto, where her family lives. Christmas there, with the white snow, the enormous evergreens that border the boulevard near her home looks like Christmas should look. "I'm homesick this time of year for real snow," she said.

On Christmas, Rose Bampton will be with her husband, Maestro Wilfred Pelletier, in New York. Because engagements have kept them apart so much of the year, Miss Bampton says this is "The only present I have asked of Santa Claus."

Efrem Kurtz, conductor of the Kansas City Philharmonic, received a bag of popcorn kernels from one of the children who attend his special concerts for youngsters. He'll spend Christmas Day with his wife in their apartment, and after dinner they'll try on the offerings at the fireplace. "It goes without saying that the youngster is one of the 'Pop Concert' fans," explains Mr. Kurtz.

Mona Paulee and her accompanist husband, Dean Holt, hope that they meet Santa and his reindeer, for they too will be up in the "wild blue yonder," in their plane, flying to a camp they know of in the North country, where they will spend Christmas.

•

The Ezio Pinzas will spend a quiet day at their home in Rye, N. Y. Claudia, daughter of the basso, who made her debut at the "Met" two weeks ago, will be there as well as Ezio's sister Beniamina, a soprano who recently returned from a concert tour of the West Coast, and Ezio's nephew, little Franco Pinza, who has been touring the country with the Vatican Choir Boys. It will be a strictly family party. Todd Duncan, who has been in Europe for five months and who returned for his American concert tour just recently, will entertain some English friends at his home in Washington where he will be joined by his son, now in his first year at Harvard Law School.

Nan Merriman, who spent her childhood in California, has received an evergreen from Yosemite Valley for her Christmas tree this year. Rosario and Antonio, taking a "bus man's holiday," will hold open house and perform for their friends some 18th century Spanish dances descriptive of the Nativity.

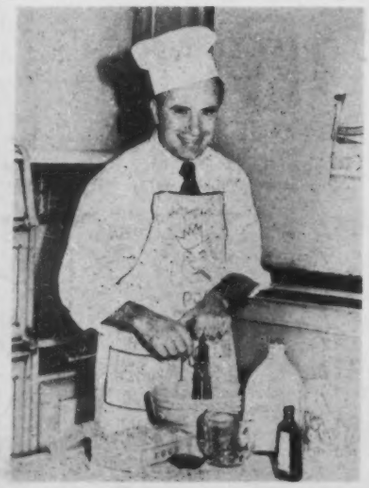
Martha Lipton thinks she may have to sing Maddalena in the Rigoletto performance at the "Met" on Christmas day, so she can't plan to do anything except be quiet and keep in good shape. The new "Met" baritone Giuseppe Valdengo will sing a few oratorio excerpts in the Church of Rutherford, N. J. (Choir Corner, please note!)

Adelaide Van Wey is another artist who will go to church, following the family custom of attending a Christmas Eve midnight service at the Episcopal Church in Brevard, N. C. Donald and Dorothy Dame will keep open house, but will be very busy as they are going into the railroad business (electric), this Christmas in partnership with young Timothy. Vivian Della Chiesa will contact her Christmas packages somewhere *en route*, as the blonde soprano is singing concerts across the continent to the West Coast during the holidays.

To all the artists everywhere this Christmas—and especially to those whose news did not arrive in time to "make the deadline"—greetings and a Happy Holiday!

MARY BOTHWELL TRIMS THE YULE TREE.
The dramatic soprano, after an opera and concert tour of Europe including appearances in London and at the Scheveningen Festival, finds it pleasant to be "home again."

LOOKS LIKE EVERYONE WANTS TO GET INTO THE ACT!
Tenor Donald Dame is on the sidelines giving directions to his wife, Dorothy, and young son, Timothy, on setting up the toy trains that were bought for the boy, of course! Could it be that we detect a longing in Donald to be in there, playing with the trains himself?



THAT GRIN OF ANTICIPATION
on Pianist Sascha Gorodnitzki is for the taste thrills he expects from the dinner he will prepare for friends on Christmas. Sascha is not only an artist at the keyboard; he is a virtuoso at the gas range as well.

FAMILY CONCLAVE.
Opening gifts of record player and discs are Jesús María Sanroma, pianist, Mrs. Sanroma and their children. Natalie, aged 8, Charin, 4, Amelia, 7 and, at the piano, Marisol, 12. (Wide World Photo.)

TAUNO HANNIKAINEN,
Associate Conductor of the Chicago Symphony Orchestra, with his granddaughter Tuula in a moment of holiday relaxation. (Photo by Wicht Studio.)